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Los Angeles

Charlie Parker: Techniques of Improvisation

Volume I

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in Music

by

Thomas Owens

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The dissertation of Thomas Owens is approved, and it is acceptable in quality for publication on microfilm.

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DEDICATION

To the memory of Sam Saxe, who cultivated the soil,
and to Dr. Robert Trotter, who planted the seed.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	vi
VITA	vii
ABSTRACT	viii
CHAPTER 1 -- Introduction	1
CHAPTER 2 -- Stylistic Features	10
CHAPTER 3 -- Motives	17
CHAPTER 4 -- Early Period	36
CHAPTER 5 -- D-Flat Major	43
Introduction	43
Blues	44
Other Pieces	47
CHAPTER 6 -- A-Flat Major	53
Blues	53
I Got Rhythm	54
Other Pieces	58
CHAPTER 7 -- E-Flat Major	70
Blues	70
I Got Rhythm	73
Other Pieces	77
CHAPTER 8 -- B-Flat Major	86
Blues	86
I Got Rhythm	98
Other Pieces	108
CHAPTER 9 -- F Major	124
Blues	124
I Got Rhythm	134
Other Pieces	142
CHAPTER 10 -- C Major	157
Blues	157
I Got Rhythm	166
Other Pieces	172
CHAPTER 11 -- G Major	183
Blues	183
Other Pieces	183

CHAPTER 12 -- Other Major-Mode Keys	195
D Major	195
A Major	195
E, B, and F-Sharp Major	195
CHAPTER 13 -- Minor-Mode Keys	196
E-Flat Minor	196
B-Flat Minor	196
F Minor	197
C Minor	198
G Minor	199
D Minor	200
A Minor	207
E, B, F-Sharp, C-Sharp, and G-Sharp Minor	207
Summary	208
CHAPTER 14 -- Blues Comparisons	210
CHAPTER 15 -- "I Got Rhythm" Comparisons	232
CHAPTER 16 -- Other Comparisons	243
Whispering (Groovin' High)	243
Embraceable You (Meandering, Quasimodo)	248
What Is This Thing Called Love (Hot House)	252
Minor-key Comparisons	255
General Comparisons	259
CHAPTER 17 -- Summary and Conclusions	267
Footnotes	273
Bibliography	279
Appendix I - Published Transcriptions	289
Appendix II - Annotated Discography	291

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ABSTRACT OF THE DISSERTATION

Charlie Parker: Techniques of Improvisation

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Charlie Parker (1920-1955) was one of the most important soloists in jazz. During his lifetime he was famous for his great technical facility and superior melodic inventiveness. Elements of his style of improvisation were widely copied by jazz musicians, and have made up a large part of the musical vocabulary of jazz for the past thirty years.

Parker's art is preserved in nearly 900 known recordings. From these, approximately 250 of his improvised solos were selected for transcription and study. One hundred and ninety of the transcriptions appear in Volume II, and are organized as follows: 1) a small group of early-period solos, recorded between 1940 and 1943; 2) the mature-period solos, recorded between 1944 and 1954. The latter are grouped according to key and, within each key-group, according to harmonic plan. For example, the B-flat-major solos fall into three sub-groups: solos based on the chords of the blues, of "I Got Rhythm," and of "Cherokee." Volume I, in the main, consists of a systematic examination of these groups and sub-groups of solos.

Much of the paper is devoted to Parker's use of motives, which are the building blocks of his improvised melodies. His principal motives, about 100 in number, vary greatly in size, shape, frequency of use, and application. Some of the shorter ones are adaptable to a wide variety of harmonic

contexts and thus occur frequently throughout the transcriptions. The longer ones often have well-defined harmonic implications, and are consequently rarer. Most motives occur in a number of keys, but some occur in only one or two keys, and a few occur only in a single sub-group in a single key (for example, in improvisations on "Night in Tunisia" in D minor).

Parker's decisions as to how to apply the motives were governed largely by the key and the harmonic plan of the piece being played. As a result, the catalog of motives is different for each key, for each sub-group within each key, and for each sub-group based on the same harmonic plan when that plan (such as the chords of the blues) occurs in more than one key. The details upon which these conclusions are based make up the central chapters of Volume I.

While specific motives often recur in specific locations within groups of pieces, the precise forms that they take are varied by means of metric displacement, augmentation and diminution, addition and subtraction of notes, and altered phrasing and articulation. In addition, they are juxtaposed in many different ways and are often connected by newly invented melodic material. Thus, no two improvised choruses are alike.

In the final portion of the paper, Salzerian (or Schenkerian) analysis is used to reveal larger aspects of Parker's melodies. The typical 12- or 32-measure chorus either prolongs a single pitch or presents some other simple melodic structure. Moreover, the structural pitches are almost invariably prolonged or connected by descending scalar passages. These descents are generally interrupted by chordal leaps and neighbor tones, and are further disguised by interval inversions and octave-filling motion. While they are not obvious to the listener, they contribute greatly to the coherence of Parker's improvised melodies.

CHAPTER 1 - Introduction

Improvisation in Western music has had a long and varied, if sparsely documented, history. Some examples of improvisation have been notated during each period of our music history; many of these pieces are published in Ferand 1961. How close these notated pieces are to the actual performance is not known, since there is no way of ascertaining whether the notators reworked passages; but Ferand's accompanying essay establishes that improvisation played a role in virtually every main musical genre developed in nine centuries of Western music history. However, in choosing his examples, he excludes perhaps the most exciting period in the history of improvisation, our own century. In so doing he reinforces views of improvisation held by many within the musicological field. Willi Apel succinctly states these views in his Harvard Dictionary of Music when he writes that "the great days of improvisation" occurred when Bach, Handel, Mozart, and Beethoven were alive, and that today "the great art of improvisation has been lost, since it is no longer practiced by composers and survives chiefly among organ virtuosos." (Apel 1969: 404). His first point can hardly be argued pro or con, since we will never know exactly how those great composers improvised, but his second point represents a narrow view that ignores great traditions of improvisation in many non-Western cultures and snubs most improvising musicians in our own culture. Far from being a lost art, improvisation is flourishing and, for the first time in history, accurately documented by many thousands of hours of recordings. It plays a vital role, for example, in jazz, which has been preserved on record with increasing thoroughness since the 1920s. Indeed, the hundreds of recorded performances used for this dissertation represent only a fraction of the recorded jazz available for study.

In jazz, an Afro-American music that originated in the United States around the turn of the century, the typical piece is an unbroken series of harmonic variations, the melodies of which are partly or entirely improvised. The performing group usually consists of from three to six players, but may contain as many as sixteen or more. In a typical quintet, consisting of a trumpeter, saxophonist, pianist, string bassist and drummer, the trumpeter and saxophonist improvise most of the melodies, while the others provide continuous harmonic and rhythmic support, which is partially improvised but follows a precomposed harmonic plan.

This process of improvising harmonic variations is distantly related to the Spanish ostinato variations of the Renaissance, such as those of Diego Ortiz, and to the "divisions upon a ground" of seventeenth-century England. However, the musicians who founded jazz were unaware of these older genres, and the music they produced is fundamentally different rhythmically, melodically, and timbrally from these European traditions. Rhythmically jazz is closer to African traditions of improvised variations, although the passage of time and the repressive social pressures exerted by white Americans clouded the black musicians' memories of their ancestral music.

Jazz is largely a blend of musical elements of two traditions. Its metronomic sense and rhythmic precision, some of its rhythmic patterns, and its sense of spontaneity produced by improvisation come from Africa; its harmonic vocabulary, most of its melodic vocabulary, its instruments, and its form come from Europe. In addition, jazz contains some indigenous Afro-American techniques of tone production and pitch inflection.¹ This music had a folk origin, but by the 1940s had evolved into an art form, appreciated by a relatively small audience and played by a rigorously trained group of professional musicians. Differing radi-

cally in many respects from both African and European traditions, it is the most distinctively American contribution to the high-art musics of the world. Although jazz is now played by musicians in most countries of the world, all but a handful of the major figures in jazz history have been Americans, especially black Americans. One of the foremost of these black American musicians is the subject of this study.

For the past twenty years nearly every writer on jazz has named alto saxophonist Charlie "Bird" (or "Yardbird"²) Parker one of the key figures in the evolution of jazz. He and his colleagues, Dizzy Gillespie, Thelonius Monk, Bud Powell, Kenny Clarke, Max Roach, and a few others, reworked the musical vocabulary of jazz in the 1940s and produced the style known as bop.³ Parker, with his great technical facility and superior melodic inventiveness, quickly earned the reputation as the finest performer in the new tradition. Elements of his style were widely copied, not only by other alto saxophonists, but by tenor and baritone saxophonists, trumpeters, pianists, and others. Countless players learned his recorded solos note for note, and sometimes even recorded them, or variations on them.⁴

The details of Parker's life have been documented several times, most recently in a fascinating book, Ross Russell's Bird Lives (1973a). Consequently, a brief biographical sketch will suffice here. He was born on August 29, 1920, in Kansas City, Kansas, and named Charles Parker, Jr. When he was seven his family moved to Kansas City, Missouri, where he lived for the next ten years. He acquired his meager formal musical training in public schools, where he played a variety of brass and reed instruments in various ensembles. His jazz training came during his teenage years, and primarily consisted of listening to the Count Basie Band and other groups appearing in the numerous jazz oriented night clubs in Kansas City, studying jazz record-

ings, practicing and applying what he learned by playing in small groups. Beginning in late 1937, he worked for a few months with a swing-style band led by well-known Kansas City pianist, Jay McShann, but quit to go to New York City, where he played intermittently and even washed dishes to earn a living. In 1940 he rejoined McShann's band and toured with him until July 1942. During both his initial stay and his subsequent visits to New York City, he frequently participated in after-hours jam sessions at Monroe's and Minton's, clubs that became important centers for young, experimenting jazz musicians.⁵ After leaving McShann, he worked in a variety of bands led by Earl Hines, Noble Sissle, Billy Ekstine, and others. By 1945 he was working mostly with small groups of bop-style players. Late in the year he left New York City, with a group led by Dizzy Gillespie, to play his first Los Angeles engagement, staying on the West Coast for a year and a half. In mid-1947 he returned to New York City to stay, although he often toured various parts of the country and visited Europe briefly in 1949 and 1950.

Superbly disciplined while in the act of making music, Parker was tragically undisciplined, unprincipled, and immature in virtually every other aspect of his life. He often took advantage of friends, borrowing their money, instruments, and clothing without the slightest apparent sense of obligation to repay them. He sometimes failed to keep performance engagements, causing many crises and near-crises in his professional career. He indulged his enormous appetites for alcohol, hard drugs, food, and sex with reckless abandon. The result was a series of problems that would crush any man: obesity, ulcers, cirrhosis of the liver, debts even during times of handsome earnings, broken marriages, suicide attempts, and institutionalizations. The wildly erratic life style he followed for years took its ultimate toll on March 12, 1955. Sources disagree as to the

exact cause of death; it may have been stomach ulcers, pneumonia, advanced cirrhosis, a heart attack, or any combination thereof.

Parker's recorded legacy begins in late 1940, when the 20-year-old saxophonist made some private recordings with the Jay McShann band for broadcast on a Kansas radio station. Other broadcasts and some studio recordings followed in 1941 and 1942, always with the McShann band. These 24 pieces plus a few pieces from some jam sessions are the only known recordings from his early period. More than two years elapsed before the next commercially-recorded solos appeared, and during that time his style underwent considerable change.

This two-year hiatus is primarily a result of a recording ban instituted by the American Federation of Musicians. On August 1, 1942, the Union prohibited its members from making any recordings that would be used on commercial radio programs and in juke boxes. The ban was an attempt to win better pay for recording musicians, and to force radio stations, restaurants, and night clubs to employ union musicians rather than to play records. It caused much public controversy, occupying the attention of the U.S. Congress, Justice Department, and Supreme Court. For over a year it was almost totally effective in keeping musicians out of the recording studios; they gradually returned during 1944 as the union negotiated contracts with individual companies.

In September 1944, when Parker first reentered a studio after the ban ended, his improvising style had evolved into its mature state. From September 1944 through December 1954 the recordings show no significant changes in technique or conception, and only a few subtle shifts in motive preferences can be documented during this ten-year period.

If by age 24 Parker had evolved musically, he had not evolved professionally, for he still found himself recording as a sideman in groups led by older, more established

musicians. Most of these groups were dominated by swing-style players, so Parker's style seems to be partially swing-oriented (although analysis refutes this impression). Even in the February 1945 session led by his fellow bop-style player Dizzy Gillespie, the rhythm section plays largely in the older style, blunting the impact of the new music. Only in the famous session of May 11, 1945 are the bop players clearly in control of the artistic direction.

The period of a year beginning in November 1945 brought great changes to Parker's professional and personal life. For the first time he entered the recording studio as leader of a session. Bop classics such as "Koko," "Ornithology," and "Night in Tunisia" were recorded that year. Although he occasionally recorded with swing musicians, it was clear that bop was the new movement in jazz and that Parker was the leader of that movement. Even the disastrous recording session of July 29, 1946, when he lost physical control of his actions and started a series of events that eventually led to his commitment to Camarillo State Hospital, failed to change the trend established by that time.

Early in 1947, Parker resumed his career with renewed vigor, temporarily free of drug addiction. From this point on, the discographies almost always list Parker as the leader of the recording sessions, concerts, and night club appearances. While the recordings reveal no gradual change in style, some unusually fine and some uncommonly poor records appear. The fine ones are discussed in later chapters; the poorest ones can be dealt with here.

In general, the least successful recordings involve string and choral groups. Unlike the bulk of his recordings, which are with small groups and permit uninterrupted improvisations, these contain frequent interruptions of dull passages anemically performed by rhythmically imprecise string and vocal ensembles. The portions of these pieces

devoted to Parker's improvisations, for the most part, are frustratingly brief, and in some cases he apparently felt compelled to stay close to the melody rather than improvise freely.⁶ Yet poor as they were, these recordings achieved a measure of commercial success. Consequently, Parker made several concert and night club appearances with string groups and performed some of the same arrangements that he had recorded plus a few others of the same type. Thus, a total of 67 pieces from the Parker discography falls into this category of mediocrity.

A few sessions are of poor musical quality for different reasons. Throughout the session of January 30, 1953, Parker's playing was disturbingly lackluster and out of tune, partly because he was playing the tenor saxophone and apparently felt insecure on the larger instrument. On July 29, 1946 (mentioned previously), and in Spring 1948 and May 1952, he produced inferior recordings, probably because the mental and physical strains he suffered temporarily overcame him.

The excellent Parker discography compiled by Tony Williams lists nearly 900 performances and refers to several additional private recordings of unknown content. Of this tentative total, 360 were recorded in a studio under formal recording session conditions. As of this writing, 324 of this group are available; presumably the rest are lost or destroyed. In addition, 35 performances were broadcast from radio studios and are available on tape or disc. The rest, about 500 pieces, are from performances before concert hall, dance hall, and night club audiences, or from informal jam sessions and rehearsals. Often they were recorded by amateurs on cheap equipment, and their audio qualities are generally fair or poor. Nevertheless, they often reveal Parker at his most relaxed, expansive, and creative, for the restrictions of the 3-minute record are absent. A one-chorus solo from a studio recording becomes a two-, three-,

or four-chorus solo before an audience. Thus, many of these recordings, which may be trash to an audiophile, are pure gold to a jazz researcher.⁷

The typical recording dealt with in the course of this study was made by a quintet, consisting of Parker plus a trumpet player, pianist, string bassist, and drummer. The pieces is a set of harmonic variations on either a 32-measure theme in aaba form or a 12-measure blues, played in a bright tempo between ♩ = 125 and ♩ = 250. It begins with a short introduction played by the three-man rhythm section (piano, bass, and drums), and continues with the theme played in unison by Parker and the trumpeter. If the theme is a blues, it is often played twice. This same theme statement also occupies the last chorus (or last two choruses) of the performance, which either ends abruptly at that point or more smoothly with a short coda. In between the theme choruses are the improvised solos. Parker improvises first, followed by his trumpeter, who in turn is followed by his pianist in many cases. The chorus immediately preceding the final theme chorus is sometimes devoted to "trading fours" (alternating four-measure solos) between Parker and his trumpeter or drummer. Bass solos are rare except as substitutes for the b-section melody in the final chorus of an aaba theme.

This format is subject to a number of alterations but generally is found in both studio recordings, which last three or four minutes, and club and concert recordings, which often last two or three times as long. The solo sections constitute the chief variable between these two categories: the studio recording may contain only two or three solo choruses, while the club recording may contain eight, ten, or more choruses. In both categories Parker's solo is usually longer than those of his sidemen. Also, because of his superior skill, his solos are usually the artistic high point of the entire piece. Consequently,

his habit of playing the first solo of the piece makes little sense dramatically. Why he did not follow the format Louis Armstrong used in pieces such as "Muggles" (1928) and save himself for last remains a mystery.

Parker clearly had a number of favorite pieces in his repertory, pieces that he performed repeatedly during his career. Most of these will be examined in detail in subsequent chapters. They are:



Blues (many different titles)	175	known	recordings
I Got Rhythm (many different titles)	147	"	"
What Is This Thing Called Love (Hot House)	23	"	"
How High the Moon (Ornithology)	23	"	"
Easy to Love	15	"	"
Out of Nowhere	15	"	"
Scrapple from the Apple	14	"	"
All the Things You Are (Bird of Paradise)	14	"	"
Cherokee (Warming Up a Riff, Koko)	13	"	"
Night in Tunisia	13	"	"
Whispering (Groovin' High)	12	"	"
Repetition	11	"	"

Two of these pieces, "Easy to Love" and "Repetition," are on this list primarily because they are among the handful of pieces arranged for Parker and a string ensemble, and were, of necessity, played whenever Parker performed with such an ensemble. But the rest accurately reflect his preferences, since they were performed in studios, night clubs, concerts, and informal jam sessions. His preference for the blues and "I Got Rhythm" pieces is obvious; consequently, a substantial portion of this study is devoted to these important genres.

CHAPTER 2 - Stylistic Features

The large number of recordings discussed in the previous chapter provides a wealth of material for study. It contains a broad cross-section of Parker's repertory in terms of tempo, key, and harmonic structure. Further, it is music recorded in a great variety of performance situations, from the tense atmosphere of the recording and broadcast studio, where time is strictly limited, to relaxed, informal jam sessions in private homes, where the presence of the microphone is barely acknowledged and time limitations vanish. Thus, even though only a small percentage of his performances were recorded, their characteristics are representative of his life's work.

In the bulk of his recorded solos, which were played in medium and fast tempos, the main rhythmic unit is the eighth note. Of course, other note values occur: occasional sixteenth-note groups and entire phrases in sixteenths are common, as are longer note values, although notes longer than a half note are relatively rare and occur primarily as first or last notes in phrases. But the norm is the eighth note; the typical phrase will contain seven to nine notes per $\frac{4}{4}$ measure. (Parker invariably performed in duple meter; $\frac{3}{4}$, $\frac{5}{4}$, $\frac{7}{4}$, and other such meters were virtually unknown in the jazz tradition during his lifetime.)

Reflecting the common jazz practice of his time, Parker usually divided the beat unequally:  or . However, he also used simple eighth notes often; generally speaking, the faster the tempo the greater the frequency of simple eighth notes. Frequently both rhythms appear juxtaposed within the same measure.

In the course of playing, Parker used a variety of articulations and phrasings. Two of the most common devices appear in Example 1.¹ The first is the accentuation

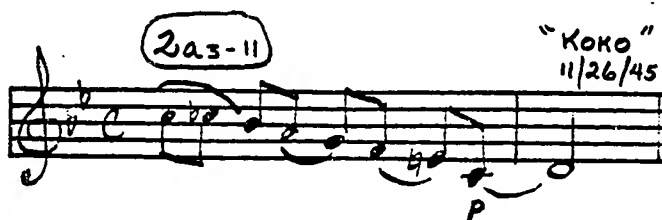
EXAMPLE 1



of the highest pitch at any given moment, creating a lively, unpredictably syncopated rhythm within a constant stream of eighth notes.² Often the dynamic contrast between unaccented low notes and accented high notes is extreme, with an occasional low note, such as the A flat, almost vanishing.³

The other common phrasing device in this example is the tendency to group notes into sub-phrases that move from the weak to the strong part of the beat. This grouping occurs twice in the first six notes of the example. More consistent use of weak-to-strong articulation occurs in Examples 2 and 3.⁴ The latter example also illustrates

EXAMPLE 2



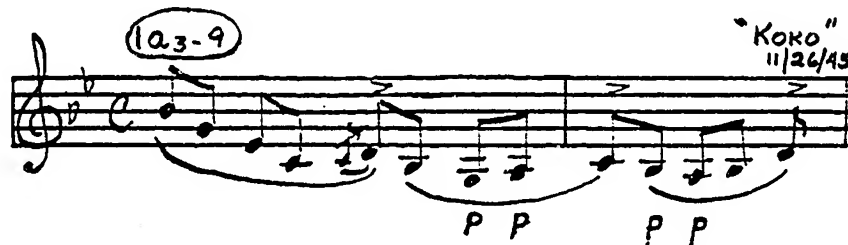
EXAMPLE 3



Parker's usual articulation of rising triplet arpeggios, his favorite motive. The triplet, rather than flowing smoothly into the goal of motion, is phrased as a unit, and the high note is attacked separately.

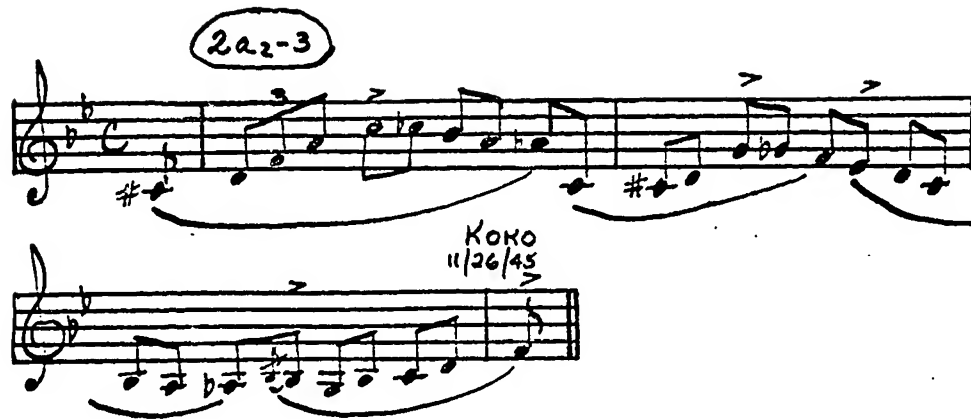
The next examples show a few deviations from the practices illustrated so far. Example 4, while containing

EXAMPLE 4



the weak-to-strong articulation and the high-note accentuation with corresponding low-note muting, contains a completely predictable, non-syncopated accent pattern. In Example 5, the syncopation reappears, but at one point the

EXAMPLE 5



accent does not coincide with a high note. Further, the distance between successive attacks is substantially greater than in the preceding examples. Of course in rapid passages, such as the one shown in Example 6, the time between notes

EXAMPLE 6



is too short to risk tonguing; consequently, phrasing tends to be unbroken.

The greatest variety of phrasing and articulation occurs in slow pieces. They contain many long phrases unbroken by separate articulations on the one hand, other phrases made up of separately articulated notes on the other. In general, they contain less weak-to-strong articulation and less high-note accentuation.

In order to reduce transcription time, most of the transcriptions in Volume II do not show the subtleties of

rhythm and phrasing discussed above. However, the following solos show such details:

I've Found a New Baby - 11/30/40	(11, 11)
Moten Swing - 12/2/40	(11, 18)
Dizzy Atmosphere - 2/45	(11, 61)
Parker's Mood take 1 - ca. 8/48	(11, 142f)
Warming Up a Riff - 11/26/45	(11, 203f)
Koko take 2 - 11/26/45	(11, 207f)
Au Privave takes 2, 3 - 1/17/51	(11, 256f)
Salt Peanuts - 5/11/45	(11, 279f)
Don't Blame Me - 11/4/47	(11, 403f)

These pieces are representative in terms of key, tempo, theme structure, and recording dates, and are sufficient to indicate all the main rhythmic and phrasing characteristics of Parker's art.

Larger aspects of his phrasing are observable in any of the transcriptions. A glance through these solos reveals a great variety of phrase lengths, from two- or three-note groups lasting only one or two beats (11, 30, measure 28-12), to single sustained notes (11, 219, measures 1a₃-13 through 1a₃-15), to elaborate musical sentences of ten or twelve measures (11, 139, measures A3-1 through A3-11). Parker tended to construct his phrases to coincide with the phrase structure of the piece being performed. Thus, his solos in 32-measure, aaba pieces generally show endings in the seventh or eighth measures of each section of each chorus. But deviations from this procedure abound, adding to the unpredictability and freshness of his performances (see, for example, 11, 297f measures 4b-1 through 4a₂-8).

Parker's vibrato, when compared with those of older jazz saxophonists, is narrow and slow. Even his early idol, tenor saxophonist Lester Young, whose vibrato was considered conservative in the 1930's had a faster, wider vibrato on pieces in brisk tempos. In measuring Parker's vibrato with the aid of melograms produced by the Institute of Ethnomusicology at the University of California at Los Angeles, I found its width in one piece to average slightly more than

a half step (about 120 cents), and its rate of speed to average about five times per second (Owens 1974).

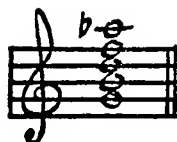
His tone quality has a hard, brittle edge, rich in upper partials, that is far removed from the sweetness produced by older alto saxophonists such as Johnny Hodges or Benny Carter. This harsh tone contributed at first to the public's rejection of his new jazz style; yet it is singularly appropriate for the fast, aggressive melodies he created. Such a harsh tone quality and rugged melodic configuration, in turn, expressed perfectly the emotions of this restless, aggressive, distressed man.

Parker's tone quality appears to be unrelated to either reed thickness or instrument, although firm conclusions are impossible to form because of the wide variation in acoustical quality of the available records. Parker was known to use stiff reeds at one point in his career, softer reeds at others (Russell 1973a: 9-12, 247). He also performed on a large variety of saxophones, some purchased, some given, and some borrowed (with or without the owner's permission). He even played a plastic saxophone for a time.⁵ with no apparent change in tone quality.

His harmonic vocabulary is basically the same as that of his colleagues; it is essentially a modified common-practice harmony. Chords usually consist of superimposed thirds, and the falling-fifth (or rising-fourth) relationship between chords is the foundation of harmonic motion. The chords used include many different triads, triads with added sixths, sevenths, and ninths, and a few elevenths and thirteenth.

One of his most common chords is the dominant minor-ninth chord (Example 7), used both as the primary dominant

EXAMPLE 7



($V \flat^9_7 - I$) and as a secondary dominant (such as $V \flat^9_7$ of $ii - ii$). When functioning as the dominant to a major tonic, the minor ninth is borrowed from the parallel minor mode.

Parker occasionally modified the basic falling-fifth \flat^9_5 harmonic motion by lowering the fifth of the dominant ($V \flat^9_5 - I$) or by substituting $\flat VII$ for V . In both cases scale degree \flat^9_2 is borrowed from the parallel Phrygian mode. Another deviation from the common practice is his use of a short series of parallel seventh chords: $iii_7 - \flat iii_7 - ii_7$.

Parker's melodic material is based on an extended diatonicism: the major and minor modes (often mixed together) liberally sprinkled with all the remaining notes of the chromatic scale. Much of the sprinkling is a natural result of secondary dominants found in the themes. At other times it is the result of chromatic passing motion. But in any case the chromaticism is so extensive that the mode of his solos is generally either major with added notes or minor with added notes.

While the preceding paragraphs describe Parker's musical vocabulary in general terms, they do little to explain the process by which he actually put his improvisations together. The key to this process lies in the construction and placement of his favorite melodic figures. His handling of motives is the subject of the next chapter.

CHAPTER 3 - Motives

Every mature jazz musician develops a repertory of motives and phrases which he uses in the course of his improvisations. His "spontaneous" performances are actually precomposed to some extent. Yet the master player will seldom, if ever, repeat a solo verbatim; instead he will continually find new ways to reshape, combine, and phrase his well-practiced ideas. An awareness of these melodic ideas allows the listener to follow a solo with great insight into the creative process taking place.

Parker's motives fall into several categories. Some are only a few notes long and are adaptable to a wide variety of harmonic contexts. They tend to be the most frequently-used motives, occurring in virtually every key and piece. Others form complete phrases with well defined harmonic implications, and are correspondingly rare. Most motives occur on a variety of pitches, but some are confined to one or two pitch levels. A few occur only in a single group of pieces in a single key.

Two short motives, M.1A and M.2A,¹ occur more frequently than any others. Each appears once every eight or nine measures, on the average, in the transcriptions. The first is an ascending arpeggio, usually played as a triplet, but also common in other rhythmic configurations, as shown in M.1Aa. Preceded by an upper or lower neighbor, it frequently begins a phrase; however, it may occur anywhere in the course of a phrase. About 40% of these arpeggios are of minor-seventh chords; G minor-seventh is the most common, perhaps because notes in the E-flat-major scale are particularly easy on the alto saxophone. About 130 different ascending arpeggios appear in the transcriptions, mostly in the chord forms of M.1Aabcd. Some of the more unusual forms are M.1Aefghijk.

The numerous varieties of M.1A all treat the highest

note of the arpeggio as the goal of motion, reaching it on the beginning of a beat. A related motive, M.1B, turns back on itself, reaching its goal immediately after the high note of the arpeggio. It occurs in about 80 different forms in the transcriptions, some of the more common of which are shown. While the final note is usually a second lower than the highest note, it is sometimes a third or fourth lower, as in M.1Bd.

M.1C resembles both of the two preceding motives. But whereas M.1A and M.1B are nearly always seventh or ninth chords, M.1C is a complete eleventh chord of the type that occurs on the supertonic of a major key. Compared to the others in this group it is a rare motive, but its construction is distinctive enough to warrant separate mention.

The other ubiquitous motive, M.2A, is even simpler in construction and easier to play than the ascending arpeggio. In its main form it is nothing more than an inverted mordent followed by a descent of a second, third, or fourth. In a few instances the initial minor or major second becomes enlarged, as in M.2Ab. Because of its brevity and simplicity, the motive appears in virtually any context. Indeed, it is an incidental component in a number of more complex motives, as will be shown later. It is also a central feature of one longer motive, M.2B. Except for its last two notes this latter motive is identical to the first phrase of Parker's melody "Ornithology." Strangely, however, this motive usually appears in F major, and rarely appears in G major, the key of "Ornithology." Perhaps the motive occurs primarily in F because the inverted mordent on B flat is an easy figure for the alto sax.

Ranking third in order of frequency is a more extended motive, M.3A. Its four main forms and several additional forms all have two notes in common: the third and the minor ninth of a primary or secondary dominant chord. M.3B, a closely related motive, differs from M.3A in two ways; it

contains both the major ninth and minor ninth, and it occurs exclusively on a D dominant-ninth chord. Why it does not occur on a C ninth chord, where it is just as easy to play, is unexplainable.

Parker's longer motives frequently incorporate shorter motives. For example, M.2A and M.1A often appear in M.3A, as shown. Further, all forms of M.3AB often end with a chromatic encircling, produced by the parenthetical notes, giving rise to another motive, M.5B (discussed below).

One of the simplest motives in this catalog is the three-note M.4A. Hardly distinctive to the casual listener, it usually appears in certain well-defined contexts. In most cases it occurs during the playing of the tonic chord, and moves from steps 2 to 1, 6 to 5, 5 to 4, or 8 to $\flat 7$. These last two categories are related; 5 to 4 is motion into the seventh of a V_7 chord, and 8 to $\flat 7$ is motion into the seventh of a V_7 of IV chord. Nearly all of the remaining examples fit one of these four categories, but superimposed on a secondary tonic, as in the second four measures of "How High the Moon". Occasionally the motive is developed into longer forms, as shown in M.4Abc. The inversion of M.4A gives rise to M.4B, which usually moves from 2 to 3 or from 4 to 5 in a chord.

Four chromatic scale tones played in the time occupied by M.4A produce M.4C, a filled-in minor third. Here again, an unimpressive figure fulfills certain limited functions; most examples rise to the second or fifth degrees of the scale. This selectivity is due partially to the construction of the major scale, for 7 to 9 (or 2) and 3 to 5 are minor thirds. Further, the rise from 7 to 9 leads smoothly into an effective cadential formula that occurs occasionally, M.4Cb. But the intervals from 2 to 4 and from 6 to 8 are also minor thirds, and the filling of these intervals accounts for only about 12% of the total. Parker's preference for two of the four possibilities defies rational

explanation. M.4D, the inversion of M.4C, occurs only half as often in the transcriptions. Its patterns of usage are less clearly defined.

M.4E, a chromatic descent of a major third, is a further extension of M.4A. It occurs most often in descents to the fourth degree of the scale and to the tonic pitch. Both descents serve similar functions, for the descent to step 4 usually corresponds to a change of harmony from I to IV, as shown in M.4Eb. The inversion of M.4E, M.4F, occurs only one-tenth as often. It usually represents an ascent to the dominant pitch.

The next group of motives also involves chromatic motion, but these motives incorporate one or more changes of direction. The first, M.5A, is another seemingly unimpressive figure, which nonetheless fulfills a particular function. About half of the examples in the transcriptions encircle the fifth of a chord. Probably because the motion D flat to B is technically easy, the example shown is on Parker's favorite pitch level for this motive.

M.5B is a one-note extension of M.5A, used most often to converge on the third of a major triad. About 40% of the time, the note is D and the triad is B-flat major, as shown. The motive is often part of a larger pattern, M.3A.

A further extension of this chromaticism, M.5C, occurs in $ii_7 - V_7$ harmonic contexts. Often preceded by Parker's favorite ascending arpeggio, M.1Aa, it consists of two overlapping statements of M.5B, the first of which is displaced by half a beat. It almost always occurs on the pitch level shown, that is, when the pitch center is F. M.5Cb is a shortened form, and M.5Cc is a similarly shortened form with a larger initial interval.

The chromaticism of the last two groups of motives contrasts sharply with the diatonicism of the next group. M.6A usually occurs as a cadential formula that encircles the tonic pitch in one of several ways. Nearly all tones

serve as the pitch center for these figures, although M.6Ac almost always occurs in B flat. M.6B is not a cadential formula, but contains a similar encircling of pitch centers.

The phrase that is brought to a close by M.6A might well begin with the next motive, M.7. It consists of a simple two- or three-note flurry leading into the first important note of the phrase. The transcriptions contain about 140 varieties on all pitches; no clear preferences emerge as to either shape or direction. Some examples are actually M.4A or M.4B in diminution, but are included here because they function distinctively as phrase incipits.

In contrast to the simplicity of M.7, the next group contains several inventively complex melodic patterns. The common feature of these figures is motion into the dominant via $\flat 7$ and $\flat 6$. Since more than 95% of Parker's repertory is in the major mode, these notes are nearly always borrowed from the parallel minor mode. The most frequent short motives of this type appear in M.8abcdef. They appear in a variety of keys. Decorated forms of M.8b and M.8c appear in M.8ghi. In these, $\flat 3$ of the minor mode is also borrowed. These phrases, in contrast to the first five simple phrases, are absolutely linked to the keys shown, probably because they are easy to play in these keys. Finally, the last two phrases, while containing the basic elements of this group (indicated by Xs), begin with notes that are borrowed from E-flat and F Phrygian. Phrygian borrowings to build harmonies were common in jazz years before Parker began to record; he probably had sonorities used by Duke Ellington and others in mind when he formulated these phrases. This same phrygian borrowing can explain all of the M.8 motives, although the absence of the lowered second scale degree in most of them makes such an explanation unnecessary.

M.9 is another complex motive that appears in several varieties. It fits a specific harmonic context, $iii_7 - \flat iii_7 - ii_7$, and occurs most commonly in measures 8 and 9 of

the blues. Shown only in B flat, it occurs in all the important major keys in Parker's repertory. It is absent from minor-key contexts because the construction of the minor mode prohibits such a progression.

M.10 is specifically associated with dominant seventh chords, especially IV \flat_7 , which occurs in measures 5 and 6 of the blues. Its most common form is M.10a.

M.11A is a phrase for moving from ii_7 to V_7 in a major tonality. It usually appears in one of three keys, B flat, C, and D flat. M.11B takes a variety of forms, but always contains the chromatic descent indicated by Xs.

The figures of M.12A, with their motion through the notes of a triad, usually occur at or near phrase endings. They generally occur in moderate to fast tempos, on E-flat and F major chords. M.12Ba is closely related and also serves a cadential function, but is limited to the end of the first phrase of a slow blues chorus in B flat. M.12Bb and M.12Bd again move through the notes of the tonic chord, but are generally phrase incipits. M.12Bc, a rare figure, appears only at beginnings of blues choruses in B flat.

The next group of motives involves descending arpeggios on the supertonic. They occur in two forms, half-diminished seventh and major seventh. Both motives are clearly associated with specific roots. M.13A usually appears as a C half-diminished seventh, in the context of B-flat major ($iii\phi_7$) or D-flat major ($vii\phi_7$). M.13B appears only as $\flat ii_7$ in B flat, where it is easy to play. It is also easy to play a tone higher, but Parker ignored that possibility.

M.14A serves as a musical prefix to M.12A, and also appears independently. It occurs primarily in E flat and F, as does M.12A. The last three notes of M.14Aa and M.14Ab closely resemble M.5A. Because Parker tended to play the B flat or B in these figures softly, it is often impossible to hear with certainty which note was actually used.

M.14B has a similar shape to its predecessor, but the

harmonic context is different; it occurs only on V_9 of V in B flat and A flat. M.14C and M.14D are relatively rare motives that share the descending arpeggio with the other motives of this group.

The main element of M.15 is a downward portamento of approximately a half step. The second note is usually not fingered, but is simply the end of the portamento, which is produced by flipping down. Strangely, the most common portamento, F to E, is more difficult to produce than others that Parker avoided. Usually the portamento is an embellishment of a larger motive, as indicated in M.15bcd.

Some writers on jazz have made much of bop musicians' use of the diminished fifth scale degree. With the advent of bop, this note supposedly became as common as the minor third and minor seventh scale degrees, the other blue notes.² The evidence suggests that, at least in Parker's case, the importance of blue notes has been overstressed. His application of the traditional "blue third"³ is rare, and he never used the "blue seventh" except when it functioned as the blue third of a dominant chord. Only the "blue fifth" occurs often enough to be included in this discussion of his most common motives, and among this group it is comparatively rare. However, he tended to play it in an attention-drawing way, which may explain earlier writers' preoccupation with it.

M.16A shows some of the contexts in which the diminished fifth appears (transposed to C for purposes of comparison). It appears in all the major keys from D flat through G, and in some minor keys, but is most common in F major. The machine-gun-like incipit of M.16Aa usually follows a pause of several beats, so the motive attracts the listener's attention immediately. Sometimes the short notes precede a portamento into the blue third rather than the blue fifth, as shown in M.16B.

The last of the frequently-encountered motives, M.17A,

generally occurs at the end of a phrase. An extension of this motive, M.17B, serves as a cadential figure, and appears only in B flat, A, and A flat. Finally, M.17C changes the falling-third, rising-second pattern of M.17A into a rising-second, falling-third pattern.

M.1 through M.17 constitute the great majority of repeated motives, but a large number of relatively rare motives, number M.18 through M.64, also appear in the transcriptions. Some appear so rarely that their inclusion in this list might seem unnecessary. However, they are included here for one or more of these reasons: 1) they are aurally striking when they do occur; 2) they appear several more times in untranscribed pieces; or 3) they are a characteristic of one particular key or group of pieces. All are shown at their most characteristic pitch levels. Pertinent remarks on selected motives follow:

M.19ABC - lipping up to any note is technically easy.

M.20 - almost always found in B flat, probably because the B-flat scale is easy, as is the motion G flat to F.

M.22A - similar to a figure used by Lester Young.

M.23A - usually is the dominant pitch at the end of a chorus.

M.23B - easily produced by alternate fingerings of the same note; a favorite Lester Young motive.

M.26A - found only on C ⁷/_{#5} and B-flat ⁷/_{#5}.

M.29AB - Parker's principal use of the blue third; usually occurs in B flat.

M.31a - the last note is an upper neighbor, not a chord tone.

M.33 - always occurs on B-flat dominant seventh, but easy in most keys.

M.36AB - found almost exclusively in "Night in Tunisia".

M.39 - found only in B flat, the easiest key for this motive.

- M.41 - a decorated form of M.1C; found only in C; a hard figure in any key.
- M.42A - found only on G and F minor-seventh chords.
- M.44 - the "High Society" motive (see pp. 29-30)
almost always in B flat, the easiest key for this motive.
- M.45AB - always in F.
- M.47 - the preferred goal of glissando is D, although D flat and E flat are also easy goals.
- M.48 - usually begins a blues chorus in B flat.
- M.49 - usually in B flat.
- M.51 - always in C.
- M.53 - the "Habañera" motive (see pp. 29-30)
- M.55 - the "Country Gardens" motive (see pp. 29-30)
used primarily as a coda.
- M.57 - found only in "Night in Tunisia".
- M.58 - always in B flat.
- M.59 - a difficult motive.
- M.60 - found only in b section of "I Got Rhythm" in B flat, probably because motions C# to D and A# to B are easy.
- M.61A - always based on an F minor chord; a difficult figure.
- M.61B - always based on an F minor chord.
- M.63 - always in B flat.
- M.64 - always in A flat.

The motive groups are arranged, for the most part, in descending order of frequency. But several deviations from this order appear so that similar motives and motive groups can be juxtaposed. The following list places in order all the motives that appear more than 100 times in the transcriptions, together with the approximate number of times they appear.

1st - M.1A (1600)	13th - M.9 (240)
2nd - M.2A (1400)	14th - M.10 (230)
3rd - M.3A (1100)	15th - M.5C (220)
4th - M.4A (1100)	16th - M.5A (210)
5th - M.6A (680)	17th - M.4D (190)
6th - M.4E (530)	18th - M.12A (170)
7th - M.5B (500)	19th - M.13A (130)
8th - M.7 (440)	20th - M.11A (130)
9th - M.8 (420)	21st - M.14A (120)
10th - M.4C (390)	22nd - M.15 (120)
11th - M.1B (300)	23rd - M.16A (120)
12th - M.2B (240)	24th - M.17A (120)

The motives that occur 50 or more times in the transcriptions are:

25th - M.18A (100)	34th - M.26B (60)
26th - M.20 (90)	35th - M.22A (60)
27th - M.21 (90)	36th - M.24 (60)
28th - M.3B (80)	37th - M.4F (50)
29th - M.19A (80)	38th - M.26A (50)
30th - M.11B (70)	39th - M.25 (50)
31st - M.1C (70)	40th - M.18B (50)
32nd - M.4B (60)	41st - M.22B (50)
33rd - M.19B (60)	

Most of the 97 motives in the 64 motive groups appear in specific harmonic contexts, some of which have been mentioned in the preceding discussions. The following lists group these motives according to specific harmonic contexts.

I

M.1A (several)	M.19A	M.44
M.2A (several)	M.19C	M.46
M.2B	M.21b	M.48
M.5Cc	M.28	M.49b
M.6A	M.29A	M.50 (sometimes)
M.6B	M.29B	M.52
M.12B	M.31	M.53
M.15c	M.35	M.55
M.16A	M.39	M.63
M.16B	M.43	M.64
M.17B		

ii, ii ₇ , or ii ₍₇₎ - V ₇		
M.1A (several)	M.14C	M.25
M.1C	M.15b	M.38
M.2A (several)	M.20	M.41
M.5Ca	M.21a	M.42A
M.11A	M.24	M.42Ba
M.11B		

v^(b9)₇ - I

M.1B (several)	M.4E (several)	M.47
M.2A (several)	M.8	M.56
M.3A	M.12A	M.62
M.3B		

V₇ of IV, or V₇ of IV - IV

M.1A (several)	M.13Ac	M.34ab
M.4A (several)	M.26A	M.51
M.10	M.26B	M.59
M.12A	M.33	

iv - I, or ii₇ - I

M.13Aa	M.14A	M.58
M.13B	M.51	

V₇ of V - V

M.1B	M.32	M.38
M.14B		

Analysis of the various motives and their variants in M.1 through M.64 reveals that more than 60% present scalar descents of varying distances, less than 10% present scalar ascents, and about 30% are in neither category. The preference for descents is even more apparent among the seventeen most common motive groups, for about 70% of these have descending scalar structures. Example 1 illustrates these descending structures.⁴ In many cases the descent is disguised by means of an upward leap or an upward filling in of a seventh, as in M.1A, M.1B, and M.3A.⁵ In M.8h, one tone of the basic descent is prolonged by the filling in of an octave, as shown by the broken slur line. In M.8j, the descent to E flat stops a half step short of the goal; then the descent begins again from a higher pitch.

EXAMPLE 1.

The musical score for Example 1 consists of 17 measures of music, organized into 11 staves. The notation is as follows:

- Staff 1:** Measures 1A, 1B, and 2A.
- Staff 2:** Measures 2B and 3A.
- Staff 3:** Measures 3B and 4A.
- Staff 4:** Measures 4B, 4C, and 4D.
- Staff 5:** Measures 5A and 5B.
- Staff 6:** Measures 5C, 6A, and 7.
- Staff 7:** Measure 8, which includes sub-measures labeled b, d, e, g, and h.
- Staff 8:** Measures 9, 10, and 11.
- Staff 9:** Measures 11A and 11B.
- Staff 10:** Measures 12A and 14Bb.
- Staff 11:** Measures 14C and 15.
- Staff 12:** Measures 17A, 17B, and 17C.

The score includes various musical symbols such as treble clefs, key signatures (one flat), and dynamic markings like 'p' and 'f'. The notation is written in a standard musical notation style.

Three of the motives in the catalog form a special group, for they are quotations from earlier compositions. M.44 is the beginning of the clarinet obligato from the trio section of the well known dixieland piece, "High Society;"⁶ M.53 is the first phrase of "Habañera" from Bizet's Carmen; and M.55 is a variant of the phrase from Grainger's "Country Gardens." The third of these is much more prevalent than the list of motives indicates, for Parker often used it in codas. These endings are seldom transcribed, since they generally follow theme restatements, not improvisations. Parker treats all three motives in a special way, calling attention to them by placing them at the beginnings of phrases.

The intent of two of these quotations was often humorous. The "Habañera" phrase, followed by laughter on some of the recordings, is often distorted rhythmically and ended by the "wrong" note shown in M.53. The "Country Gardens" phrase is usually played at a tempo that rushes headlong into an over-long trill and a flippantly-played cadence. Unfortunately, the joke wears thin, particularly in the latter case. However, both are examples of a practice common in jazz improvisation, that of quoting familiar melodies out of context as a musical joke.⁷

Most of Parker's quotes are from popular songs of this century, such as "Over There," "Buttons and Bows," "Why Was I Born," "Poinciana," and "I'm in the Mood for Love," Others are older traditional melodies, such as "I Dream of Jeannie with the Light Brown Hair," "Put Your Little Foot," "Jingle Bells," "Pop Goes the Weasel," "Three Blind Mice," "Kerry Dance," and "Oh Come, All Ye Faithful." Quotations from the classical and semi-classical repertory include Chopin's "Minute" Waltz in D flat, Op. 64 #1, Stravinsky's "Introduction" from The Rite of Spring and "Dance of the Ballerina" from Petrouchka, Grieg's "Anitra's Dance," and "In the Hall of the Mountain King" from Peer Gynt,

Paderewski's "Menuet Célèbre" from Humoresques de Concert, Wagner's "Star of Eve" from Tanhauser, Rossini's Overture to William Tell, and Grofé's "On the Trail" from Grand Canyon Suite. From the jazz tradition he not only quoted "High Society" (M.44), but Louis Armstrong's famous introduction to "West End Blues," which dates from 1928. Finally, he occasionally quoted himself; the incipits of "Moose the Mooche," "Cool Blues," "Billie's Bounce," and "Au Privave" appear in various solos.

Nearly all of the quotes occur in concert and club recordings. In these settings he was probably more relaxed and less concerned with playing for posterity. Once in the studio he tended to avoid such a flippant attitude towards his material.

In order to clarify Parker's use of motives, I have analyzed excerpts from four pieces (Examples 2-5): "Kim" (based on the chords of "I Got Rhythm"); "Scrapple from the Apple" (based on the chords of "Honeysuckle Rose" in the a sections, and on the chords of "I Got Rhythm" in the b section); "Perhaps" (a blues); and "Ornithology" (based on the chords of "How High the Moon"). These excerpts contain all of the most common motive types, M.1 through M.17, and some additional motives, as well. In "Kim," the most prominent motives are M.1A - 1B, used six times, and M.5B, also used six times. The "Scrapple from the Apple" excerpt is also dominated by M.1A - 1B, which occurs eight times, or once every four measures on the average. In contrast, the three-chorus excerpt from the blues "Perhaps" contains only one arpeggio of the M.1A - 1B type. Instead, it is dominated by the phrase incipit M.7, which appears seven times. Finally, the most common motives in the "Ornithology" excerpt are M.1A, used seven times, and M.3A - 3B, used five times.

Analysis of these four excerpts reveals Parker's heavy reliance on his favorite motives. One ten-and-one-

EXAMPLE 2

KIM - Take 2

12/30/52
Verve HGV 8005,
others

Handwritten musical score for "KIM - Take 2". The score is written on ten staves, each beginning with a circled label: (1a₁-1), (1a₂-5), (1a₂-1), (1a₂-5), (1b-1), (1b-5), (1a₂-1), (1a₂-5), (2a₁-1), and (2a₁-5). The music is in 3/4 time, with a tempo marking of "♩ = ca. 320". The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and bar lines. Above the staves, there are numerous handwritten annotations including measure numbers (e.g., M. 32, M. 33, M. 13B, M. 5B, M. 13A, M. 9a, M. 2Aa, M. 33, M. 13B, M. 5B?, M. 3Bb, M. 5B, M. 1Ad, Dm7, G7, M. 1Aa, M. 5Ca, C7, Cm7, M. 4A, F7, M. 20a, M. 1Ba, M. 3Ac, M. 20, M. 1Ba, M. 4A, M. 3Ac, M. 5B, M. 5B, M. 4E, M. 12Aa, M. 4Ab, M. 5B) and chord symbols (e.g., Bb, Am7, D7, Dm7, G7, Gm7, C7, Cm7, F7). The score is organized into systems, with some measures grouped by brackets. The final two staves are empty.

EXAMPLE 3

SCRAPPLE FROM THE APPLE

4/12/51

Charlie Parker PLP-404, others

♩ = ca. 250

(12a₁-1) M. 7A7 Gm7 M. 45B C7 Gm7 M. 28 C7 M. 6A6

(12a₁-5) F M. 1Ac F7 M. 4E B^b M. 1A B^o M. 4E F M. 2B Am7 M. 9 A^bm7

(12a₂-1) M. 5C Gm7 C7 M. 4C Gm7 M. 1Ab M. 4C M. 17A C7

(12a₂-5) F F7 B^b M. 34C B^o F

(12b-1) Em7 A7 Am7 M. 25b D7 M. 1B

(12b-5) Dm7 M. 1C G7 M. 4A Gm7 M. 1Ad M. 2B D^b9 M. 3Ad M. 5B

(12a₃-1) M. 1Ab (Derived from theme) Gm7 M. 1Ab C7

(12a₃-5) F F7 B^b M. 1Aa B^b M. 5A F M. 5B

EXAMPLE 4

PERHAPS - Take 5

9/48
Savoy 952, MG 12001,
others

J. ca. 1935

Handwritten musical score for "PERHAPS - Take 5" in G major, 4/8 time. The score consists of ten staves of music. Measure groupings are indicated by circled numbers: (2-1), (2-5), (2-9), (3-1), (3-5), (3-9), (4-1), (4-5), (4-9), and (5-1). Chord markings include F7, Dm7, G7, C, Em7, Ebm7, M. 7a, M. 6A, M. 7c, M. 2A, M. 2A, Gm7, M. 5c, M. 5A, M. 10a, M. 11A, M. 13c, M. 4Ca, M. 2B, M. 5, M. 5B, M. 5c, M. 4Eb, M. 10a, M. 1A, M. 3A, M. 8a, Dm7, M. 7, M. 11A, M. 7d, M. 7a, M. 6A, M. 2A, Gm7, C7, F7, M. 2A, M. 3A, Dm7, M. 7, M. 11A, M. 7d, M. 6A, M. 5a, M. 2A, M. 5A, and C. The score ends with a double bar line on the tenth staff.

EXAMPLE 5

ORNITHOLOGY

9/20/52
Mark Records MG 101

$\text{♩} = \text{ca. } 260$

(12_2-15) M. 28 M. 38b M. 5B $(2a_1-1)$ M. 1Aa

$(2a_1-5)$ M. 21a C7 M. 2B F M. 14Aa M. 12A

$(2a_1-9)$ M. 42A Fm7 M. 15a7 B7 Eb M. 1Aa A#7 D7

$(2a_1-13)$ Gm G M. 4c M. 2B M. 3Ad E7 M. 4A

$(2a_2-1)$ M. 1Ab M. 47 G M. 8b M. 6Bb

$(2a_2-5)$ Gm7 M. 6Bb C7 M. 5Ca F M. 14Aa

$(2a_2-9)$ Fm7 M. 42A B7 M. 5Ca Eb M. 1Aa A#7 D7 M. 38b

$(2a_2-13)$ M. 4D M. 3Ad E7 Am7 M. 1Ad M. 13A

$(3a_1-1)$ M. 9a M. 3Ac M. 5B M. 1Aa M. 1Ab M. 46

half-measure segment of "Scrapple from the Apple" (beginning in measure 12a₁-4) is built entirely out of cataloged motives. This evidence might lead to the conclusion that Parker's music is monotonous, unduly repetitive, and uninteresting. In fact, the opposite is true. After spending many hundreds of hours listening carefully to his music, I still find his improvisations to be surprising, full of variety, and exciting. To be sure, each piece contains much that is familiar. But no two choruses are exactly alike, even among the hundreds of blues choruses that are preserved. The mix of familiar motives is always different and some phrases, or portions of phrases, are always unfamiliar. Each new chorus provided him an opportunity, which he invariably took, to arrange his stock of motives in a different order, or to modify a motive by augmenting or diminishing it, by displacing it metrically, or by adding or subtracting notes. Such was the nature of improvisation to Parker, just as it probably has been to every mature improvising artist in any musical tradition around the world. Certainly in Parker's case it could not have been otherwise; the average tempo of his transcribed pieces is about ♩ = 200. At this tempo, six-and-one-half eighth notes (or thirteen sixteenth notes) occur each second. No one could create totally new phrases at that speed. Many of the components of those phrases must be at the fingertips of the player before he begins if he is to play coherent music.

CHAPTER 4 - Early Period

Parker's recordings fall into two lopsided categories: a handful of early-period recordings, and a large quantity of mature-period recordings. While the first group is too small to be useful if subdivided any further, the second group would be unwieldy without some division into smaller lots. The most useful subdivision is according to key, for each solo is in a particular key and has distinctive characteristics that relate to being in that key. A second subdivision is according to harmonic theme; many of the solos are based on the harmonic structure of the blues, of "I Got Rhythm," or of some other piece. Such solos may be in a variety of keys, and show the characteristics of these keys, but at the same time they share characteristics that relate to their common harmonic structure. The following chapters explore Parker's recorded legacy by following this main division (early and mature periods) and these two subdivisions (key and harmonic structure) of the transcribed solos.

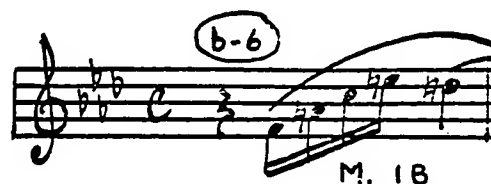
The first eleven solos in Volume II (pp. 11-27) are nearly all the known recorded solos by Parker in his formative musical years. All but one were recorded when he was a member of the Jay McShann band in 1940-1942. They have a mellower tone quality, a faster vibrato, and a simpler melodic vocabulary than the mature-period solos have.

Two early influences are often mentioned as sources for this early style: tenor saxophonist Lester Young and alto saxophonist Henry "Buster" (or "Prof") Smith. Ross Russell tells of numerous occasions when the teenage Parker listened outside (and inside) the Kansas City clubs where Young was playing with Count Basie's band, and that Parker bought every available recording of the Basie band and

learned to play Young's solos note-for-note (Russell 1973a: 52-56, 59-63, 89-91, 113). In addition, Parker worked in a band in which he sat next to Buster Smith, whose playing he admired and imitated (Russell 1973a: 94-95). These formative experiences preceded the time when Parker first recorded.

Parker's early solos contain a number of elements that he probably learned from his study of Young's solos. Most obvious are Parker's borrowings in "Lady Be Good" (II, 16) from Young's famous 1936 recording of the same piece. Measures 3a₂-8 through 3b-2 and 3b-7 contain almost verbatim quotes from corresponding sections of Young's second chorus. In addition, he uses the faster, heavier vibrato that Young used on long notes in bright tempos. The same vibrato occurs in "I've Found a New Baby" and "Honeysuckle Rose," as well. Other possible borrowings are motives used by Young that Parker made a permanent part of his own style: M.1B, M.2A, a variant of M.2B, and M.23B. A good example of M.1B occurs in "Moten Swing" (II, 18):

EXAMPLE 1



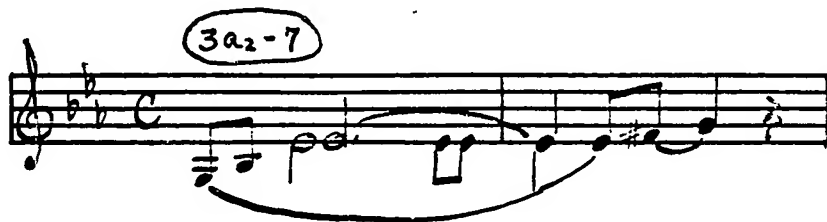
A young style version of M.2B appears in "Honeysuckle Rose" (II, 14):

EXAMPLE 2



This motive, of course, incorporates the inverted mordent, M.2A, Parker's favorite motive in these early recordings, and Young's favorite motive throughout his career. Young preferred to play it on F, while Parker preferred to play it on B flat. These notes are both written as G for the tenor and alto saxophone; the fingering on the two instruments is identical and technically simple. The only example of M.23B occurs prominently in "Sepian Bounce" (II, 23):

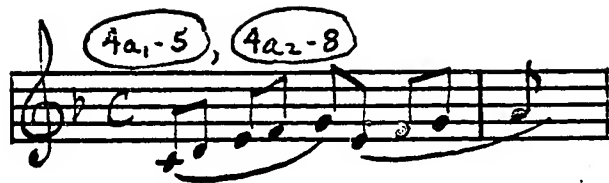
EXAMPLE 3



Parker seldom used it but always must have thought of Young when he did, because it was one of Young's most distinctive motives.

Two other features of these early solos may have been borrowed from Young's playing. One is a simple scale passage found twice in "Honeysuckle Rose:"

EXAMPLE 4



The other is a general approach to solo construction rather than a specific phrase. Young often began his solos with a short, simple phrase and then moved into longer, more complex phrases. Parker followed the same procedure in his solo on "Lady Be Good."

The influences of Buster Smith are harder to document because Smith recorded only a handful of solos prior to Parker's recordings (Russell 1971: 235). His first recorded solo, on Walter Page's 1929 recording of "Squabblin'," is too closely tied to the choppy style of saxophone playing popular in the 1920s to have influenced Parker. But at least one later recording is more revealing. On November 11, 1940, Smith recorded "Moten Swing" with an octet led by guitarist Eddie Durham. Just three weeks later, Parker recorded the same piece with an octet led by McShann. The solos by the two saxophonists are remarkably similar. The tone qualities are almost identical. Both show a tendency to accent high notes within a phrase, especially in the final b section of Smith's and the b section of Parker's solos. Finally, one three-note figure appears in measure 4 of an a section in both recordings:

EXAMPLE 5



While Parker probably could not have heard Smith's recording in the short time preceding his own recorded performance, he undoubtedly must have heard Smith play the piece on many earlier occasions, for it was a standard part of every Kansas City jazzman's repertory. Smith worked in Bennie Moten's band and Count Basie's band in the 1930s, and both bands played the piece often. Smith probably constructed his solos on this chord structure in a similar manner on numerous occasions, for some of which Parker must have been present and listening carefully.

Whether or not he derived them from the music of older, admired saxophonists, Parker retained a number of his early-period musical devices throughout his career. The most prominent early motives are also prominent throughout his work; in descending order of frequency, they are: M.2A, 4A, 7, 1A, and 3A. Altogether, 37 of the 97 motives cataloged in Chapter 3 appear in this first group of solos. They are:

M.1A	M.5A	M.13A	M.26B
M.1B	M.5C	M.14A	M.27
M.2A	M.6A	M.14B	M.28
M.2B	M.6B	M.14C	M.31
M.3A	M.7	M.15	M.33
M.4A	M.8	M.18A	M.37
M.4B	M.9	M.21	M.64
M.4C	M.10	M.23B	
M.4D	M.12A	M.25	
M.4E	M.12B	M.26A	

Some of these motives appear in immature or atypical forms, as shown here:

EXAMPLE 6



Another mature-period trait that appears in these pieces is Parker's penchant for quoting older melodies in the course of his solo: the beginning of the popular song "Mean to Me" appears in "Lady Be Good" (measures 3a₃-1,2). While this device did not originate with Parker, no one else used it more extensively or cleverly than he did over the years (see Chapter 3).

Parker's typical phrasing and articulation characteristics appear in some of these early solos. The weak-to-strong slurring of note pairs and the accenting of high notes within phrases appear in his first recorded solo, "I've Found a New Baby" (II, 11), and in "Moten Swing" (II, 18). But these features are inconsistently applied; for example, the characteristic accenting is almost entirely absent from "Honeysuckle Rose" (II, 14), which was recorded at the same time "Moten Swing" was recorded. And in general, the earliest solos are less syncopated than his typical mature-period solos.

The recordings of 1942 show more traces of maturity. His second eight-measure solo on "Sepian Bounce" (II, 23) consists almost entirely of mature-period motives. The same is true of the July version of "The Jumpin' Blues" (or "Jump the Blues" - II, 22). Only the tone quality and vibrato, elements that defy notation, stamp these passages as belonging to the early period. "Cherokee" (II, 24f) probably dates from 1942 or 1943.¹ It, too, is largely mature in style, yet the syncopations are less pronounced, the high notes are inconsistently accented, and the tone quality is still too mellow to permit the piece to be cataloged in the late period.

One possible feature of Parker's formative years is illustrated in his two solos in "The Jumpin' Blues". The piece is a simple blues in one of the most common keys; Parker must have been thoroughly comfortable and fluent in this musical situation. Yet his two solos, recorded five months apart, are largely the same, and suggest that he may have worked out a particular solo for each piece that he played repeatedly. The remaining solos may support this theory indirectly, for they are all played with a uniform precision and security that is rare in a twenty- or twenty-two-year-old jazz musician.

If indeed he did plan his solos in advance of recording them, he largely discarded the practice in a short time; although succeeding chapters will show numerous carryovers from one performance to another, seldom will the carryovers be as obvious and predictable as in these two versions of "The Jumpin' Blues."

CHAPTER 5 - D-Flat Major

Introduction

Parker's choice of keys is consistent with the preferences of most jazz musicians of the 1930s, 1940s, and 1950s: the most frequently-used keys are B-flat, F, and C major; E-flat, A-flat, and G major are less common; D-flat major is relatively rare; D and A major are extremely rare; E, B, and F-sharp major are unused; and all minor keys are rare. Based on the number of solos known to me, the following percentages of usage apply:

D flat	ca.	4%
A flat	"	7%
E flat	"	12%
B flat	"	23%
F	"	18%
C	"	23%
G	"	8%
D and A	"	1%
all minor keys	"	4%

Because of the varying amounts of music available in the various keys, conclusions concerning improvising techniques vary in completeness and accuracy. For example, almost no definite trends emerge from the handful of solos in D major, while the large quantity of pieces in B-flat major yields many clear cut procedures.

Many of the parameters of improvisation discussed in the preceding chapters - characteristics of rhythm, articulation, phrasing, tone quality, vibrato, harmony, and scalar material - are essentially the same throughout Parker's mature period, and are unrelated to key or harmonic structure. The one significant difference from one key or harmonic structure to the next is the use of motives. Consequently, these next nine chapters concentrate on motive usage, almost to the exclusion of other factors.

The alphabetized list at the beginning of each subsection in these chapters gives the recording dates for each

piece. An asterisk (*) following a date indicates that the recording was done in a studio and was intended to be sold commercially; two asterisks (**) indicate that the performance took place in a radio broadcasting studio and was not intended to be sold; most dates have no asterisk, indicating that the performances originated from concerts, dances, night clubs, rehearsals, or jam sessions. (Many of these latter performances were broadcast, but they were not intended to be recorded or sold.) Underlined dates indicate that a transcription of Parker's solo appears in Volume II.

Only 31 pieces make up the D-flat-major group, a small amount from which to draw conclusions. However, among these pieces are two blues, which contribute to the total blues picture, as well as a few additional pieces of importance.

Blues (II, 28-32)

Blues for Norman	<u>3/25/46</u>
Twentieth-Century Blues	<u>9/4/45*</u>

"Twentieth-Century Blues" is the product of a recording session under the leadership of swing-style pianist Sir Charles Thompson. The pieces, and most of the players, are swing-oriented. This slow piece is a modified blues lasting two choruses, with each chorus consisting of two statements of a 12-measure blues separated by an 8-measure bridge, or b section. Thompson improvises in the bridge sections, and the full group plays the riff-like theme in the first, second, and fourth blues sections. Parker's solo is the only improvisation on the blues progression, and the only interesting portion of the record. He uses irrational time values, frequent 16th notes, and motive M.12Ba, all of which are typical of his slow blues solos.

"Blues for Norman," recorded six months later, is a better sampling, although it, too, has its limitations. It

is a product of a Jazz at the Philharmonic concert produced by Norman Granz (hence the title), and, like the earlier blues, is dominated by swing players. (The Jazz at the Philharmonic concerts were basically on-stage jam sessions played by miscellaneous groupings of swing- and bop-style players.) The recording is marred by heavy wow and flutter, and by Parker's unusually poor playing. He plays out of tune and at times lags behind the beat, unable to keep the moderately fast tempo. His poor showing might be due to his mental and physical state at the time; the recording was made three months after his first arrival in Los Angeles, and predates his mental breakdown and hospitalization by just four months.

His solo occupies choruses 25 through 34 of this 42-chorus blues. Six of his ten choruses are accompanied by insistent riffs played by the other soloists, but Parker ignores them in the construction of his solo. Longer solos such as this one frequently contain extensive reliance on a few favorite motives. The most prominent in this case are M.1A, 4A, 4C, 11A (or 15), and 29A. Example 1 shows the various interrelationships of M.4A and M.29A, while Example 2 shows a prominent combination of M.1A and M.4C, and Example 3 shows the forms of M.11A (or 15) found in this piece. Note the consistent placement of M.1A-4C (measures 7 and 8) and M.11A (measure 9).

The manner in which Parker handles the phrase shown in Example 3 is particularly revealing. It is one of his favorite phrases for articulating the progression ii - V; the implied chord change occurs at the note C. Since chord changes normally occur on downbeats, the "normal" metric context for this phrase is as shown. But in two instances (measures 27-9 & 10 and 30-9 & 10) the phrase is one beat "late," and the C arrives on beat 2. The effect of this second version is quite different from that of the first, for it sets up a rhythmic tension between the beat pattern

EXAMPLE 1

D^b

a. M. 4 A measures

b. M. 29 A measure

c. M. 29 A measure

d. M. 29 A measures

e. M. 29 A M. 4 A M. 4 A measures

f. M. 4 A M. 4 A measure

g. M. 4 A measures

28-3
29-2
30-6
31-6

34-2

30-4

26-12
33-5

25-6
32-4

26-1

25-1 32-1
27-2 34-3
30-1

EXAMPLE 2

M. 1 A M. 4 C measures

25-8
27-8 33-7
32-7 34-7

EXAMPLE 3

M. 11 A M. 15 measures

25-9 33-9
27-9 34-9
30-9

and harmonic rhythm as articulated by the rhythm section and as articulated by Parker at that moment. Eventually, of course, Parker resolves the tension. This displacement procedure is one of Parker's favorite devices; it occurs so frequently throughout his solos that it would soon become redundant to point it out in these discussions. It adds much rhythmic interest to his solos, but at the time of these recordings it caused some of his sidemen, who called it "turning the rhythm section around," much consternation (Hentoff, 1955: 14.).

Other Pieces (11, 33-44)

Body and Soul	<u>11/30/40**</u>
Groovin' High (Whispering; also in E flat)	<u>2/45*</u> , <u>12/29/45**</u> , <u>9/29/47</u>
Gypsy, The	<u>7/29/46*</u>
Home Cooking I	<u>2/47</u>
I'm in the Mood for Love	<u>3-4/50*</u> , <u>7/5/50*</u>
Lover (also in C)	<u>1/23/52</u>
Lover Man	<u>5/11/45*</u> , <u>7/29/46*</u> , <u>11/22/50</u> , <u>8/8/51*</u>
Lullaby in Rhythm	<u>2/47</u>
Mean to Me	<u>5/25/45*</u>
Relaxin' with Lee (Stompin' at the Savoy)	<u>6/6/50*</u> (2 takes)
Repetition	<u>Autumn 1948*</u> , <u>Autumn 1950</u> (3 takes), <u>9/16/50</u> , <u>4/7/51</u> , <u>9/26/52</u> (2 takes), <u>11/14/52</u> , <u>11/15/52</u> , <u>8/27/54</u>

One of the most interesting pieces on this list is a classic piece of the bop era, "Groovin' High." Dizzy Gillespie's well-constructed melody in aa form is supported by the harmonic structure of the popular song "Whispering." Thus, it is part of the "silent theme repertory" described by Frank Tirro (1967). Although the theme is in E flat, in the early recordings a modulation to D flat occurs just prior to Parker's solo. (In subsequent recordings the modulation is absent, so those solos will be discussed in

Chapter 7.)

The first available recording of "Groovin' High" is also the best known. Stylistically it is a hybrid recording, for it combines bop players Gillespie and Parker with a swing-style rhythm section. Parker's solo consists of a two-measure break at the end of the modulation plus half of a chorus. The most prominent motives in this short solo are M.2A and M.11A.

These same motives also appear in the 9/29/47 version, although they are proportionally less significant in this solo, which is six times longer than its predecessor. Other prominent motives in this longer solo are M.1A, M.3A on C dominant-minor-ninth (always in measures a-4), and M.3A on B-flat dominant-minor-ninth (in each of the measures a-8 or a-9). This solo is far superior to the earlier solo. It dates from a concert given at Carnegie Hall by Gillespie and Parker with a bop-style rhythm section; thus, the group is stylistically unified.¹ The concert environment frees the players from time limitations, resulting in the three-chorus solo by Parker. Unconcerned about recording for posterity, Parker feels free to be more adventuresome in terms of range (playing high A flat eight times and venturing into "false fingerings" for two high B flats) and rapid notes (playing a number of sixteenth-note phrases).

"Relaxin' with Lee"² is also from the silent theme repertory, since it is based on the chords of "Stompin' at the Savoy," a favorite aaba-form piece of big bands during the 1930s. This piece, however, begins immediately with Parker's improvisation; the theme appears only in the last eight measures of the piece. The two extant takes of this piece come from the much criticized recording session in which the bopish efforts of Parker, Gillespie, pianist Thelonius Monk, and bassist Curley Russell are supposedly negated by the swing-style drummer, Buddy Rich. However, that stylistic disparity is missing in these two recordings;

if the pieces lack inspiration, the lack is more a product of the studio setting than of the rhythmic accompaniment (but see "An Oscar for Treadwell" in Chapter 10).

Within the three solo choruses of "Relaxin' with Lee," takes 2 and 3, the most frequent motive is M.2A, found on a variety of pitch levels. M.19B looms large for the first time, appearing five times in the first chorus and three more times elsewhere. And as in other D-flat pieces, M.11A-15 occurs frequently. Finally, M.53, the "Habañera" quotation, makes an appearance; occurring only once, it is nonetheless the most ear-catching segment of these solos because of its length and familiarity.

The last pair of transcribed pieces were performed ten years and 8000 miles apart. The 11/30/40 version of "Body and Soul, (see 11, 12)" his second recorded solo, originated in a radio station in Wichita, Kansas, during his McShann period. The 11/24/50 version was recorded in a restaurant in Halsingborg, Sweden. At that time he was an acknowledged giant of jazz, concertizing in Europe for the second time, performing as an honored guest with some European musicians.

The master copies of both recordings are acoustically poor; the first is a much abused 78 RPM disc, and the second probably was made with a cheap tape recorder. The first solo is largely a paraphrase of the famous melody. The improvised phrases are rhythmically uncomplicated for such a slow piece and, as expected, contain much that is atypical of his later style. The most common motive is M.3A in a variety of forms.

The second recording is incomplete, for it begins in the middle of a chorus by Parker. It continues for two more improvised choruses and a third, mostly paraphrased, chorus. Throughout the piece the rhythm section plays in double time, or $\frac{8}{8}$, and Parker plays mostly in sixteenth and thirty-second notes. The main motives are M.1A and

M.2A in a variety of forms, M.4C, and especially M.15, which appears thirteen times in the 85 transcribed measures.

I have not transcribed any of the numerous recordings of "Repetition." It is the first of the Parker-with-strings pieces, and although it provides Parker with an uninterrupted 24-measure chorus in which to improvise, the harmonic structure wanders away from the tonic much of the time. Consequently, his solos provide a restricted view of his approach to improvisation in D flat. I also discarded the four recordings of "Lover Man," because the first recording is dominated by singer Sarah Vaughan, the second is from the infamous pre-Camarillo session, when his playing was shaky, and the other two contain solos largely of the paraphrase type.

The eight transcribed pieces are insufficient to provide definitive data on procedures of improvisation. But analyses of all 31 pieces in this key would yield little more light, because the group is unrepresentative of his output. It contains a large percentage of paraphrase choruses, modulating harmonic structures, and poor performances. Nonetheless, analysis of this small group of transcriptions suggests a few preferred motives, some of which have been suggested in the preceding paragraphs. The motives appearing most often are, in descending order of frequency: M.2A, 1A, 3A, 4A, 4C, and 15. A comparison of this list with the list on page 26 shows that M.4C and M.15 are unusually prominent in this key; these fifth- and sixth-place motives in D flat are in tenth and twenty-first place overall. In addition, half of the transcribed examples of motive M.14D are in this key.

The sampling also shows that several of the generally most prominent motives are absent: M.2B, 12A, 13A, and 14A. Whether these absences truly reflect Parker's improvisational practices in D flat or are only a result of too small a sampling cannot be determined at this time.

The following example summarizes the motives used in D-flat major. It shows the most common forms of the motives whenever possible, and the number of times each motive appears in the transcriptions.

EXAMPLE 4 - D-Flat-Major Motives

M. 1A	--	45	exs.
M. 1B	--	8	"
M. 1C	--	1	"
M. 2A	--	59	"
M. 3A	--	34	"
M. 4A	--	31	"
M. 4B	--	2	"
M. 4C	--	23	"
M. 4D	--	4	"
M. 4E	--	12	"
M. 5A	--	9	"
M. 5B	--	8	"
M. 5C	--	8	"
M. 6A	--	9	"
M. 7	--	14	"
M. 8	--	13	"
M. 9	--	13	"
M. 10	--	7	"
M. 11A	--	10	"
M. 11B	--	4	"
M. 12B	--	2	"
M. 14D	--	6	"
M. 15	--	23	"
M. 16A	--	1	"
M. 16B	--	1	"
M. 17A	--	6	"
M. 19A	--	1	"
M. 19B	--	8	"
M. 21	--	2	"
M. 23A	--	5	"
M. 24	--	1	"
M. 25	--	1	"
M. 26B	--	3	"
M. 27	--	1	"
M. 28	--	5	"
M. 29A	--	10	"
M. 30	--	2	"
M. 31	--	1	"
M. 36A	--	1	"
M. 37	--	2	"
M. 38	--	1	"
M. 47	--	2	"
M. 53	--	1	"



CHAPTER 6 - A-Flat Major

The number of pieces in A flat is twice the number in D flat. It includes six blues performances, ten pieces based entirely or mostly on the chords of "I Got Rhythm," and over 40 other pieces.

Blues (11, 45-53)

Bluest Blues, The	ca. 1/53
Chi Chi	<u>8/4/53*</u> (3 takes)
Dizzy Boogie	<u>12/29/45*</u> (2 takes)

The best of these blues performances are the three extant takes of "Chi Chi," from a session with Parker's regular pianist and drummer, Al Haig and Max Roach, and the fine bassist, Percy Heath. Parker is the principal soloist in all three takes, improvising sixteen choruses in all. Just as the preferred motives became clear only in the long solo in "Blues for Norman," discussed in the previous chapter, similar preferences appear in this large sampling. The most common motive is M.1A, followed by M.2A and M.8. A quote from Wagner's "Star of Eve" appears in two of the three takes.

The "Dizzy Boogie" takes date from a session dominated by swing players. The performances as a whole are uninspired, and Parker's solos are of average quality. "The Bluest Blues" was recorded seven years later at Birdland, the New York night club named in Parker's honor. His four choruses contain several well executed sixteenth-note flurries that add interest, and three prominent statements of motive M.16A.

The 22 choruses in these six performances provide sufficient data to draw some significant conclusions. First, the most common motives stand out clearly: M.1A, 2A, 4A, 8, 6A, and 16A. A comparison with the list on page 26 reveals that M.8 and M.16A are unusually prominent

in these pieces. Secondly, other motives, generally in abundance, are conspicuously absent: 4D, 5B, 5C, 12A, and 14A. M.5C is tied to harmonic situations that do not occur in the blues in A flat, but the absence of the others is inexplicable.

Finally, these improvisations show that several motives tend to occur in particular locations within the 12-measure blues chorus. Example 1 shows these motives in context, superimposed over a structural analysis of the harmonies Parker followed.¹ Percentage figures indicate approximately how often the motives appear in the locations shown. Motives lacking percentages are prominent in these choruses, but are not associated with specific locations. The information in the example covers every two-measure segment of the blues chorus, and is adequate to allow the synthesis of several completely idiomatic Parker choruses.

"I Got Rhythm" (11, 54-65)

Dizzy Atmosphere (<u>a</u> sections only)	<u>2/45*</u> , <u>12/29/45**</u> , <u>9/29/47</u> , <u>3/48</u> , Spring 1948, <u>2/14/50</u> , <u>6/30/50</u>
Slim's Jam (16 measures in <u>aa</u> form)	<u>12/29/45*</u>
Street Beat (also called Riff Tide)	<u>9/4/45*</u> , <u>6/30/50</u>

Except for the ubiquitous blues chord progression, the chords of George Gershwin's "I Got Rhythm" were used more often than any others during the 1930s, 1940s, and 1950s.² Parker used these chords in most of the major keys in which he improvised, thus providing a valuable body of material for study.

Only the two versions of "Street Beat" are based entirely on these chords in this key, and neither is representative of Parker's art. The first, from the swing-dominated session that produced the previously discussed

EXAMPLE 1

BLUES

①

M. 4B

M. 2B

M. 4A (ca. 30%)

M. 11A (ca. 15%)

ca. 20%

M. 50

M. 4A

M. 15 (ca. 15%)

M. 2A

M. 16A

M. 2A

M. 8

I

⑤

M. 10 (ca. 25%)

M. 1A

M. 3A-1B (ca. 10%)

M. 1A

M. 9 (ca. 45%)

M. 29A

(alternatives)

IV
EM

I

⑨

M. 1A (ca. 20%) M. 4E M. 8 (ca. 30%) M. 17B (ca. 20%)

M. 3A (ca. 20%) M. 1A M. 6A (ca. 30%)

M. 1C (ca. 25%)

ii₇ V I

"Twentieth-Century Blues," provides only one Parker chorus. The second, from a broadcast from the Cafe Society night club in New York City, provides six choruses by Parker, but he was in poor form that night, for his solo is filled with disjointed ideas that are based in part on incorrect chords (see the first four measures of the b sections - II, 55f). In spite of these drawbacks, however, both solos shed some light on his techniques.

One of Parker's favorite pieces in A flat is Dizzy Gillespie's theme, "Dizzy Atmosphere," which uses the chords of "I Got Rhythm" in the a sections and a chromatically descending series of dominant sevenths in the b section. His first recording (II, 61) of the piece dates from the Gillespie session that produced "Groovin' High," discussed earlier. Parker's one-chorus solo is distinguished by the motives shown in Example 2, which occurs in

EXAMPLE 2



measures 4 and 5 of all three a sections, and by M.40A, which is always striking because of its length and chromaticism. As in the second "Street Beat," Parker's improvisation contradicts the precomposed chords of the bridge. Mistakes of this magnitude are almost unknown in his studio recordings. That he made a mistake in this initial performance is confirmed by an examination of later performances, where his melodies fit the chords played by the rhythm section.

One such later performance (9/29/47 - II, 62f) is particularly interesting. It comes from the famous Carnegie

Hall concert with Gillespie that was discussed in Chapter 5. At a tempo of ♩ = ca. 375, it is the second fastest piece in the transcriptions (only "Salt Peanuts" of 2/5/49, discussed in Chapter 9, is faster). The breakneck tempo results both in the rhythm section losing two beats during Parker's solo and in Parker stumbling slightly in two or three places. In spite of the tempo, however, his solo is surprisingly varied. The most frequently used motives, M.1A, 4A, 4E, 6A, and 13A, occur no more frequently here than in many pieces played half as fast. Perhaps the enthusiasm of the concert audience and the challenge of the tempo inspired him.

For reasons mentioned above, a comprehensive picture of "I Got Rhythm" improvisations in A flat is impossible to draw. Only one chorus in the transcriptions follows the Gershwin chords completely. However, the twelve choruses in this sample do contain 36 examples of a-section improvisation, which is a sufficient number in which to discover preferred motives. The most frequently used motives are M.1A, 4A, 4E, and 13A. The relative scarcity of M.2A and the prominence of M.13A, which always appears in measures a-5 & 6, are the most unusual aspects of the sampling. In addition, the generally preferred motives M.11A and 14A are missing altogether. As before, Example 3 places recurring motives in their contexts (a sections only).

Other Pieces (11, 66-92)

All the Things You Are	2/45*, 2-3/46, ca. 3/47, 3/48, late 1940s, ca. 1949-50, 11/24/50, 4/21/51, 6/23/51, 1952-53
Almost Like Being in Love	3/25/52*
Bird Gets the Worm (Lover Come Back to me)	<u>4/24/48*</u> (3 takes)
Bird of Paradise (All the things You Are)	10/28/47* (3 takes), 12/24/49

EXAMPLE 3

I GOT RHYTHM

(C1)

M.4A M.2B (15%) M.3A (10%)

M.6B (15%) M.4C (15%) M.9 (20%) M.4A

M.4B M.5A M.4C M.13B (10%) M.4A M.4E (15%)

M.4CA (10%)

(alternatives)

I

(C5)

M.4A M.13A (40%) M.13A (20%) M.17B (10%)

M.1A M.13A M.1A (20%)

M.1A M.4E M.10 M.6A M.6A (15%)

I IV EM I

Donna Lee (Indiana)	<u>5/47*</u> (4 takes), <u>11/8/47**</u>
Four Brothers (also in B flat)	8/51
I Can't Get Started (also in C)	3/25/52
I Didn't Know What Time It Was (see also E flat)	11/30/49*
Indiana	1949-50, <u>6/16/52</u>
Just Friends (also in B flat)	11/30/49*, <u>5-7/50</u> (3 takes),
Laura (see also C, B flat)	3/24/51, 11/14/52, 11/15/52
Lover Come Back to Me	7/5/50*, 3/24/51, 4/7/51,
Moten Swing (You're Driving me Crazy)	9/26/52
Nearness of You	<u>5-7/50C</u>
Overtime (Love Me or Leave Me)	12/2/40**
Sweet Georgia Brown	8/51
Takin' Off	1/3/49* (2 takes)
Tiger Rag	1/29/46
	9/4/45*
	9/20/47**

One of the most chromatic melodies in the silent theme repertory of bop is Parker's "Donna Lee," which is based on the harmonies of "Indiana," a popular song of World War I vintage. Parker's melody (printed in Tirro 1967: 328-329) contains a number of his favorite improvisational motives - M.1B, 2A, 3A, 4A, 4B, 8, and 30 - some of which occur several times. These same motives often appear in his improvisations, so there is an unusual amount of similarity between composed and improvised melodies.

The initial recordings of "Donna Lee" date from a recording session with his own quintet. Four takes, each containing two choruses by Parker, are preserved. The four takes were necessary because trumpeter Miles Davis made several mistakes in attempting to play the convoluted theme in unison with Parker. Also, perhaps because this was the first piece attempted at the session, the two lead players had not warmed up, for they had many intonation problems that they attempted, unsuccessfully, to eliminate as the takes proceeded.

Parker's four solos are unusually similar to one another, probably because the chords change so often in the piece that his melodic flights of fancy are curtailed. This theory is confirmed by later solos, which exhibit many similarities to these original recordings.

The circumstances surrounding "Donna Lee" 11/8/47 are unusual. This performance comes from the third of three radio studio broadcasts in which Parker participated in the Fall of 1947. The first two shows took place in September, and pitted a bop septet featuring Gillespie and Parker in a musical competition against a Chicago dixieland septet featuring cornetist Wild Bill Davison and Clarinetist Edmund Hall. In the first show each group played pieces of their own selection; in the second they both played the same pieces, which, among other things, led to a tongue-in-cheek bop version of the dixieland standard, "Tiger Rag." The listening audience was asked to pick the winning band and mail in their votes. Surprisingly, the bop group won this popularity contest; and in November a bop octet, featuring Parker and trumpeter Fats Navarro, was presented by itself, performing a series of silent-theme pieces. "Donna Lee" was Parker's main solo number in the show.

This performance has its faults: Navarro and Parker have intonation problems similar to those on the earlier recordings, and the excessively busy comping by pianist Lennie Tristano and guitarist Billy Bauer is distracting. Still, it is the best of the "Donna Lee" recordings, for it is an exuberant performance, faster and more adventuresome than the original recordings. In spite of the fast tempo, ♩ = ca. 265, Parker uses a sixteenth-note passage in the first solo chorus. In the second chorus he hits a high C and two high B flats above the normal range of the instrument.

The final recording (6/16/52) took place in a night club in Inglewood, California. This extended, jam session

performance begins with Parker playing the melody of "Indiana" for most of the first chorus, and reverting to the "Donna Lee" melody in the last eight measures. The performance contains seven improvised choruses by Parker, the effectiveness of which are weakened by a rhythm section that gradually increases the tempo. The performance is further weakened by the solos of alto saxophonist Sonny Criss, who produces a nervous, strained copy of Parker's style.

The eighteen choruses of this aba'c theme indicate Parker's preferences for the following motives, in descending order of frequency: M.3A, 1A, 2A, 8, 4E, 14B, and 4A. A comparison of this list with the list on page 26 shows that motives M.3A and 14B are unusually prominent in these pieces. M.3A clearly dominates these solos; one or another form on C dominant minor-ninth appears in all eighteen choruses in the first half of section a₂, and it nearly always appears in the first half of section c. M.3A on F dominant minor-ninth are even more numerous, appearing in each of the four sections of many choruses. As before, Example 4 shows the recurring motives in context. The high percentages reflect Parker's tendency to revert to safe methods of negotiating the rapidly changing harmonies.

The list of "other pieces" contains fifteen different pieces besides those just discussed. Parker's favorites among them were apparently two popular songs of the 1930s, "All the Things You Are" and "Just Friends." The first is too modulatory to add much information to the knowledge of Parker's techniques in A flat. The second, for the most part, belongs to the Parker-with-strings category, and contain theme statements in this key, but solo improvisations in B flat. Consequently, I have excluded both sets of performances from this study.

Among the remaining pieces, "Moten Swing" (11, 18) is an important early-period solo. I have already discussed

EXAMPLE 4

INDIANA

(a-1)

M. 5A (70%) M. 1B (5/47 only) (70%)

M. 4A (15%) M. 2B (40%) M. 3A M. 14B

I

(a-5)

M. 1C (30%) M. 1A M. 4A (20%) M. 15 (65%)

I

(a-5)

M. 1A (45%) M. 5C (35%) M. 3A (100%) M. 4E (15%) M. 8 (35%)

M. 3A M. 5B

(b-1) M. 3A (45%)

IV EM I

(C-1) M. 1A (60%) M. 3A (80%) M. 17A (40%) (s/A7 only) M. 1A (30%) M. 4E (30%)

M. 1A M. 4C M. 3A H. 5B

H. 3A H. 4E

I

(b-5) M. 14 B (30%) M. 8 (35%)

M. 2A

(c-5) M. 3A (40%) M. 3A (20%) M. 8 (35%)

M. 5B M. 5B

I II₇ V₇ I

Parker's solo in greater detail in Chapter 4, but the theme itself is noteworthy for being part of the pre-bop silent theme repertory; the melody is based on the chords of the popular song, "You're Driving Me Crazy."

The final pieces in this A-flat sampling are the three known recordings of the 64-measure popular song, "Lover, Come Back to Me." "Bird Gets the Worm" uses this song as its silent theme; but no new theme appears until the last four measures of each take. Both takes are played at the rapid tempo of ♩ = ca. 360. Only Parker can function effectively at this speed; trumpeter Miles Davis and pianist Duke Jordan mostly flounder or mark time with unconvincing phrases during their solos. Parker's solos are fluent, but contain few surprises because of his need to stay with well-rehearsed phrases in this tempo. In particular, he relies heavily on M.3A, using it about once every six measures.

A year or two after recording "Bird Gets the Worm," Parker, sitting in with clarinetist Tony Scott's quartet, played "Lover, Come Back to Me" in a club. It was poorly recorded on amateur equipment, but it is important for containing one of Parker's longest solos; his three choruses last about 4 minutes. The slower tempo, the relaxed night club environment, and the loud encouragement from the audience (or fellow musicians) all help him create a much more interesting solo than either of the earlier studio takes. Several sixteenth-note flurries add to the excitement of the solo. M.3A is still prominent, but less so than in the earlier performances.

The following list gives, in descending order of frequency, the main motives found in the transcribed solos in A flat:

M.1A	M.8	M.5A
M.3A	M.6A	M.4D
M.2A	M.4C	M.9
M.4E	M.13A	M.1C
M.4A	M.17A	M.2B

A comparison of this list with the list on page 26 shows that motives M.13A, 17A, and 1C are unusually prominent in this key. In addition, half of the transcribed examples of M.61B and all but one of the transcribed examples of M.64 occur in this key. Example 5 summarizes the motives found in this key.

EXAMPLE 5 - A-Flat Motives

M. 1A	--	193	exs.
M. 1B	--	20	"
M. 1C	--	22	"
M. 2A	--	132	"
M. 2B	--	22	"
M. 3A	--	151	"
M. 4A	--	78	"
M. 4B	--	11	"
M. 4C	--	41	"
M. 4D	--	26	"
M. 4E	--	85	"
M. 4F	--	1	"
M. 5A	--	28	"
M. 5B	--	16	"
M. 5C	--	19	"
M. 6A	--	49	"
M. 6B	--	6	"
M. 7	--	35	"
M. 8	--	59	"
M. 9	--	24	"
M. 10	--	13	"
M. 11A	--	6	"
M. 11B	--	6	"
M. 12A	--	2	"
M. 12B	--	14	"
M. 13A	--	35	"
M. 14A	--	1	"
M. 14C	--	5	"
M. 14D	--	6	"
M. 15	--	8	"
M. 16A	--	16	"
M. 16B	--	1	"
M. 17A	--	33	"
M. 17B	--	11	"
M. 17C	--	1	"
M. 18A	--	1	"
M. 18B	--	8	"
M. 19A	--	6	"
M. 19B	--	9	"
M. 21	--	4	"
M. 22A	--	3	"
M. 23A	--	8	"
M. 25	--	4	"
M. 26B	--	1	"
M. 27	--	1	"
M. 29A	--	5	"
M. 30	--	5	"
M. 31	--	4	"
M. 32	--	1	"

M. 35	--	5	exs.
M. 40A	--	4	"
M. 40B	--	4	"
M. 42B	--	2	"
M. 43	--	1	"
M. 46	--	1	"
M. 48	--	2	"
M. 50	--	3	"
M. 52	--	4	"
M. 53	--	2	"
M. 61A	--	1	"
M. 61B	--	3	"
M. 64	--	3	"



CHAPTER 7 - E-Flat Major

The move to the next key in the circle of fifths once again opens up an expanded repertory; the pieces all or partially in E flat outnumber the A-flat pieces by almost two to one. However, most of this increase is in the "other pieces" category. The blues appear to be more numerous but actually contain fewer improvised choruses, and the "I Got Rhythm" pieces are fewer in both numbers of titles and numbers of choruses.

Blues (11, 93-104)

Bluebird	4/24/48* (3 takes)
Carvin' the Bird	<u>2/26/47*</u> (2 takes)
Dark Shadows (<u>a</u> sections are 8-measure blues)	2/19/47* (4 takes)
Hootie Blues	<u>4/30/41*</u>
Lonely Boy Blues	2/7/42**, 7/2/42*

The earliest recording of a blues improvisation in E flat, "Hootie Blues" (11, 21), dates from the McShann period (Hootie was Jay McShann's nickname - Russell 1973a: 115). Parker's solo chorus is discussed at length by Russell (1973a: 123-125). Two different performances of "Lonely Boy Blues" also date from this period, but the alto saxophone solos may have been played by John Jackson (Peterson 1971: 34). They are almost identical and are based largely on a simple riff, and so are of little importance even if Parker did play them.

The next blues, the four takes of "Dark Shadows," were recorded five years after "Hootie Blues." They date from Parker's first recording session following his release from Camarillo State Hospital. The slow song is largely a showcase for singer Earl Coleman. The theme is a 32-measure piece in aaba form, in which the a sections are eight-measure blues; that is, the harmonies of the 12-measure blues are compressed into eight measures. Parker plays ornate introductions, accompanies Coleman quietly, and solos

for sixteen measures (aa sections) in each take. His solo in take 1 begins as a paraphrase of the theme just sung by Coleman, but the other takes are constructed quite differently. The solos contain no real surprises; the most prominent motives are M.1A, 2A, and 3A.

A week after the "Dark Shadows" session Parker returned to the recording studio as the leader of a septet. The two takes of "Carvin' the Bird," from this session, contain his best E-flat blues choruses. His first solo on take 1 provides a rare example of his use of motivic development, as shown in Example 1. By far the most common

EXAMPLE 1

Example 1 consists of four staves of musical notation in E-flat major (three flats) and 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are labeled with circled numbers and measure numbers:

- Staff 1: Labeled **A2-1**. It contains measures **M. 7** and **M. 31**.
- Staff 2: Labeled **A2-3**. It contains measures **M. 31**, **M. 1A**, **M. 4E**, and **M. 10**.
- Staff 3: Labeled **A3-1**. It contains measures **M. 7** and **M. 4B**.
- Staff 4: Labeled **A3-3**. It contains measure **M. 4F**.

motive is the form of M.4E appearing above in measure A2-4; it appears ten times in his six improvised choruses.

The last recorded blues in this key are the two issued takes of "Bluebird." Substantially slower than

"Carvin' the Bird," they inspire Parker to use mostly sixteenth notes rather than eighth notes. Unfortunately, Parker's florid introductions are inappropriate for the simple, riff-like theme. More austere introductions would have prevented the theme from sounding as dull as it is. Parker's solo choruses do not immediately follow the theme, but follow Miles Davis's solos instead. In his solo in take 1, Parker develops motives in somewhat the same way that he had in "Carvin' the Bird." Example 2 shows this

EXAMPLE 2

Handwritten musical notation for Example 2, showing five staves of music in treble clef with a key signature of one flat and a common time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams. Above the first staff is a circled label 'A4-1'. Above the second staff is a circled label 'A4-2' and below it are the labels 'M. 4B' and 'M. 5A'. Above the third staff is a circled label 'A4-3'. Above the fourth staff is a circled label 'A4-6'. Above the fifth staff is a circled label 'B4-1' and below it is the label 'M. 31'.

development. He begins his solo in take 2 with a variant of the same motive, as shown, but does not pursue its possibilities. Because the tempo is moderately slow, he has more time to think, so he relies less on his standard

motives than usual. Nonetheless, preferences for M.1A, 8, and 9 are evident. A finely wrought phrase, made up partially of standard motives, appears in B4-8 through B4-12 of take 2.

These eleven 12-measure choruses and eight 8-measure choruses constitute a small sampling, but some patterns do emerge. The main motives, in decreasing order of frequency, are M.1A, 4E, 2A, 4A, and 3A. Several of Parker's favorite motives are absent, perhaps because the sampling is small. Example 3 shows some of the motives in context.

I Got Rhythm (II, 105-108)

Home Cooking III	<u>2/47</u>
Sepian Bounce (or Sepian Stomp)	<u>7/2/42*</u>

If the number of blues in E flat is small, the number of "I Got Rhythm" pieces is minute. The two extant pieces contain only four-and-one-half improvised choruses by Parker. The first, "Sepian Bounce" (II, 23), dating from the early period, was discussed in Chapter 4. It accounts for the half-chorus in the total. The four choruses come from "Home Cooking III." It dates from a jam session at a Hollywood musician's home, hence the title. (Two other "Home Cooking" pieces, based on other silent themes, date from the same session.) Only Parker's solo survives. Although well constructed, it is not outstanding, and suffers from inferior recording quality.

These two pieces contain a few recurring motives, although the reliability of any definite conclusions is questionable. The most numerous motives are M.1A, 4E, 10, 2A, and 3A. Example 4 shows the placement of some of the common motives found in the fourteen a sections and four b sections contained in these two pieces.

EXAMPLE 3

BLUES

①

M. 19A (15%) M. 1A (15%) M. 4E (30%)

I

③

M. 10 (35%) M. 1A (45%) M. 3A (75%)

M. 9 (20%)

IV
EM

I

⑦

M. 4E (45%) M. 1C M. 4A (15%) M. 1B (15%)

M. 1A (25%) M. 5C (15%) M. 43 (25%)

M. 3A-8 (25%) M. 4A (25%)

ii₇

V₇

I

EXAMPLE 4

I GOT RHYTHM

(a-1)

M. 37 M. 3A M. 4E M. 1A

I IV EM I

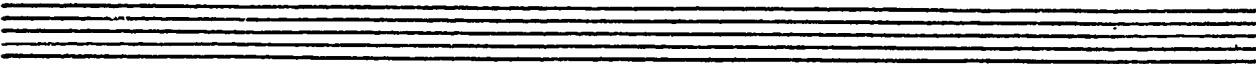
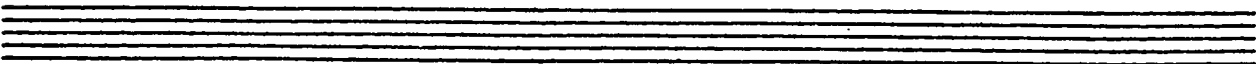
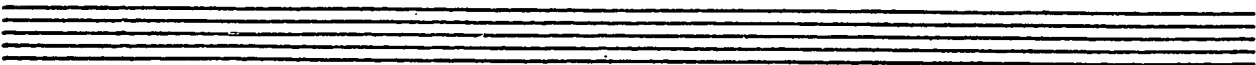
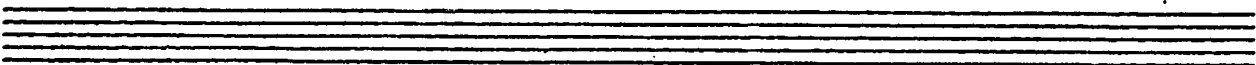
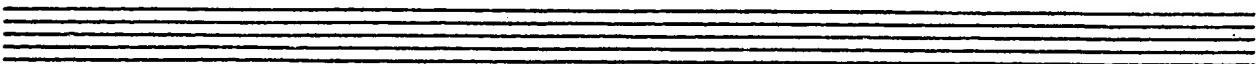
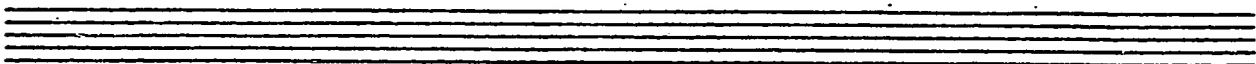
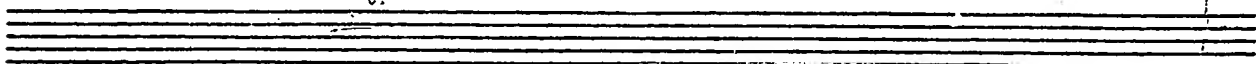
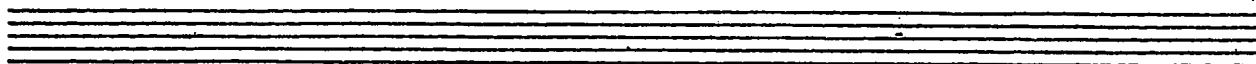
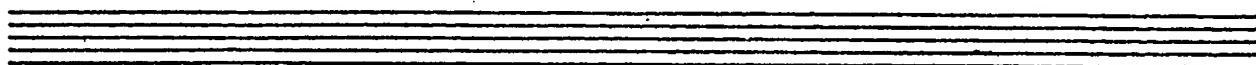
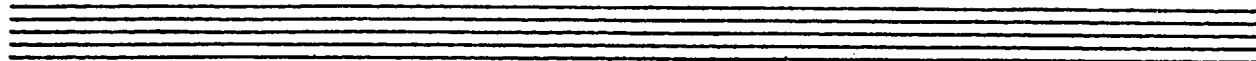
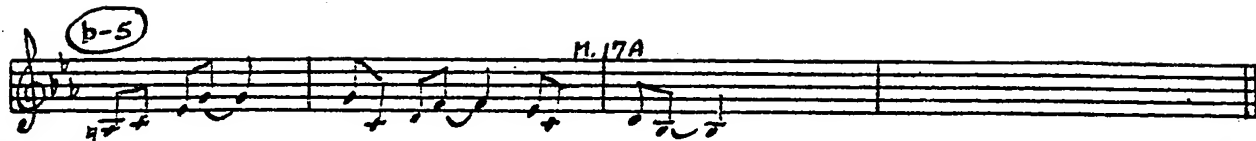
(a-5)

M. 10 M. 1A M. 1C M. 23A-B

I IV EM I

(b-1)

M. 3A M. 10



Other Pieces (11, 109-134)

Autumn in New York	1/23/52*
Broadway	5/9/53
Compulsion	1/30/53*
Coquette	12/2/40**
Dancing in the Dark	7/5/50*, 3/24/51
Dewey Square	10/28/47* (3 takes)
East of the Sun (see also F, C)	7/5/50*, 3/24/51,
Estrellita	8/27/54
Gone with the Wind	1/28/52*
Groovin' High (Whispering; see also D flat)	5-7/50
	(2/45*) (12/29/45**)
	(9/29/47), 11/8/47**, 12/11/48,
	1/8/49, 1/29/49, 2/19/49, 11/49,
	2/18/50, 4/21/51, <u>3/23/53</u>
Hallelujah	6/6/45* (8 takes)
How Deep is the Ocean (also in F)	12/17/47* (2 takes)
I Cover the Waterfront	11/49, 2/18/50 (2 takes)
I Didn't Know What Time It Was (see also A flat)	2/18/50
I've Found a New Baby	11/30/40**
I Get a Kick Out of You	3/31/54* (2 takes)
In the Still of the Night	5/22/53*
I've Got You Under My Skin	3/31/54*
Liza	6/16/52
Man I Love, The	3/47
Meandering (Embraceable You)	11/26/45*
My Little Suede Shoes	3/12/51*, <u>9/26/52</u> ,
	3/30/53
My Melancholy Baby	6/6/50*
Night and Day (see also C)	3/25/52*
Quasimodo (Embraceable You)	12/17/47* (2 takes)
Romance without Finance	9/15/44* (3 takes)
Slow Boat to China	12/11/48, 1/1/49,
	3/12/49, 2/14/50
Smoke Gets in Your Eyes	11/49, 2/18/50
Star Eyes	ca. 1949-50, 2/18/50,
	3-4/50*, 11/24/50,
	1/17/51*, ca. early or mid-1952,
	9/26/52, 3/30/53, 5/9/53
Stupendous ('S Wonderful)	2/26/47* (2 takes)
Temptation (also in C)	1/23/52
There's a Small Hotel	ca. 1948
These Foolish Things	ca. 1948
They Can't Take That Away from Me (see also F)	7/5/50*, 4/7/51
This is Always	2/19/47* (4 takes)

Tiger Rag (also in A flat, B flat)	9/20/47**
Victory Ball ('S Wonderful)	1/3/49* (3 takes)
What's New	2/14/50, 2/18/50
Why Do I Love You	3/12/51* (3 takes)
You Go to My Head	8/51

Of the many "other pieces," none is more important or interesting than "Groovin' High." The early recordings (indicated with parentheses in the above list), in which Parker's solo is in D flat, were discussed in Chapter 5. In the remaining recordings the modulation is missing. Thus "Groovin' High" affords another opportunity to compare Parker's improvising techniques in different keys (see Chapter 16).

The first four of these pieces in which Parker improvises in E flat are recordings of radio broadcasts from the Royal Roost night club in New York City, where his quintet performed during the winter of 1948-49. The first and fourth of these (12/11/48 and 2/19/49) each contain a two-chorus solo by Parker. The second performance, the better of the two, is distinguished by an effective phrase built around M.1A-1B (measures 2a₁-7,8 & 9), by an extension of M.43 into the beginning of the popular song, "My Kinda Love" (measures 2a₂-13,14,15 & 16), and by a quote from his own melody, "Cool Blues" in the "trading fours" chorus (measures 7a₁-1 & 2).¹ Unfortunately, the recording is marred by excessive tape wow and flutter and by some poorly played notes (measures 2a₂-7, 3a₂-9).

The final recording of "Groovin' High" dates from a 1953 broadcast from Birdland with organist Milt Buckner's trio. It is the fastest recording in this group of pieces, and unfortunately increases tempo during the performance. A rhythmic tug of war between the players is in evidence throughout the recording. Parker is featured throughout, playing the theme, three improvised choruses, two more

choruses of trading fours with the drummer, and the final theme chorus.

The principal motives in these seven choruses are M.1A, 4A, 2A, and 3A, a list that corresponds closely to the beginning of the list on page 26. In some sections of the chorus structure, notably a-3 & 4 and a-7 & 8, Parker relies heavily on stock motives. These sections are comparable in their predictability to similar secondary-dominant sections of the "Donna Lee" pieces discussed in the previous chapter. In other areas of the chorus, however, the chord changes are similar to those found in many other pieces, and Parker uses a greater variety of motives. Example 5 shows the most common "Groovin' High" motives in context.

One of Parker's favorite popular songs in slower tempos was "Embraceable You," by George Gershwin. He usually played it in F, but recorded it in E flat on two occasions, providing more material for comparative study (see Chapter 16).

The first recording is actually titled "Meandering." It dates from the famous recording session of November 26, 1945, Parker's first session as leader, and would be totally unknown today except that upon Parker's death in 1955, Savoy records issued every bit of material preserved from that session, including warm-up pieces and incomplete takes. "Meandering" is a slow warm-up piece played by Parker, Gillespie (playing piano), bassist Curley Russell, and drummer Max Roach. Except for one brief quote (measures 1b-5 & 6), the Gershwin melody never appears in the florid improvisation. The first eight measures are beautifully constructed out of two motives, a three-note diatonic ascent and a variant of M.17A. The entire solo is filled with rhythmic complexities that are due largely to Parker lagging slightly behind the beat of the rhythm section,

EXAMPLE 5

GROOVIN' HIGH

(1a₂-15) M. 1A (100%) M. 4A (100%)

(a-1) M. 1A (25%) M. 3B (50%) M. 12A (20%) M. 3A (25%) M. 14A M. 12A M. 11B (5%) M. 1A M. 4E

I N

(a-5) M. 1A (30%) M. 4D (30%) M. 3A (95%) M. 2A (45%) M. 1A (30%) M. 3A

I

(A-9)

M. 1A (35%)

M. 4E - 4A (20%)

M. 30 (a₁-45%)

M. 38 (35%)

ii

V₇

(A-13)

M. 9 (55%)

M. 1B

M. 4E - 4A (50%)

M. 1B

M. 4E - 4A (50%)

producing a subtle rhythmic tension which is resolved periodically when he "catches up."

Two years after the "Meandering" recording, Parker recorded two takes of "Quasimodo," a bopish melody whose silent theme is again "Embraceable You." The tempo is more than twice as fast as that of "Meandering." Parker's half-chorus solos follow the theme statement, as is the normal procedure. The solo in take 1 is relatively restrained and ends with a quote from the "Quasimodo" melody. In contrast, take 2 is made up almost entirely of sixteenth-note phrases. It is an aggressively played solo that makes the succeeding solos by pianist Duke Jordan, trombonist J.J. Johnson, and trumpeter Miles Davis seem pale in comparison.

Since all the E-flat solos add up to just one full chorus and two half-choruses, no meaningful conclusions can be drawn concerning motives. Parker's approach to "Meandering" and "Quasimodo" are almost entirely different.

Returning to the list of "other pieces," "Star Eyes" seems to be an important piece to study, by virtue of its nine different performances. However, its modulatory harmonic structure limits its usefulness in illuminating Parker's E-flat techniques. Much the same argument could eliminate "I've Found a New Baby" (II, 11) from this study, since it is largely in C minor. However, it is Parker's earliest recorded solo and contributes to the sketchy picture of his early style (see Chapter 4).

Most of the remaining pieces were recorded on just one occasion. "Dewey Square" (named for a New York City hotel where Parker once lived - Russell 1973a: 243) is a case in point. An original theme, presumably written by Parker, it was recorded three times during a recording session in 1947. The theme is in aaba form; b has almost the same harmonies as a, but has no composed melody. Instead, Parker improvises in each of the initial b sections. His

main solo lasts two choruses in take 1, one chorus in takes 2 and 3. The main motives are M.1A, 2A, and 3A. M.3A appears in measure 4 in all but one of the eight-measure sections in these solos. Since the first chord of that measure is V_7 of ii, the appearance of M.3A at that point is expected, but its degree of usage is unusual.

The final E-flat transcriptions are of "My Little Suede Shoes," a simple piece having a melody in aaba form superimposed over a repeating four-measure chord progression. Parker wrote the piece for an Afro-Cuban recording session that took place on March 12, 1951. For the initial recording, his three-man rhythm section was augmented by a bongo drummer and a conga drummer. Apparently this theme was the only piece he liked of the five recorded that day, for it is the only one that he is known to have performed at a later date. As usual, the later performance, from a dance in 1952, is the more interesting. On that occasion he played two one-chorus solos, the first of which is an exciting display of sixteenth-note virtuosity. The second is less dynamic, but interesting, and contains a quote from the popular song, "It's Easy to Remember." Unfortunately, these fine solo choruses are separated by a disorganized guitar solo that lasts two choruses.

Both the studio performance and the later dance-hall performance exhibit a surprising melodic variety in spite of the repetitive harmonic structure. However, Parker does rely heavily on M.3A when the progression reaches V_7 of ii, much as he does in "Dewey Square."


By and large, the uses of motives in E flat is unsurprising, since it conforms loosely to the pattern shown on page 26. However, motives M.4D and 18B are unusually prominent, and half of the transcribed examples of M.62 occur in this key. In addition, the generally preferred motives M.11A, 13A, and 15 are entirely absent from these

pieces. The main motives are:

M.1A	M.4D
M.2A	M.8
M.3A	M.5A
M.4A	M.7
M.4E	M.18B
M.4C	

Example 6 gives the summary of motive information for the E-flat major pieces.

EXAMPLE 6 - E-Flat Motives

M.1A	--	135	exs.	
M.1B	--	18	"	
M.1C	--	3	"	
M.2A	--	101	"	
M.2B	--	5	"	
M.3A	--	75	"	
M.3B	--	12	"	
M.4A	--	70	"	
M.4B	--	6	"	
M.4C	--	28	"	
M.4D	--	24	"	
M.4E	--	55	"	
M.4F	--	6	"	
M.5A	--	21	"	
M.5B	--	13	"	
M.5C	--	7	"	
M.6A	--	7	"	
M.6B	--	1	"	
M.7	--	21	"	
M.8	--	23	"	
M.9	--	12	"	
M.10	--	16	"	
M.11B	--	6	"	
M.12A	--	13	"	
M.12B	--	7	"	
M.14A	--	12	"	
M.16A	--	1	"	
M.17A	--	9	"	
M.18B	--	21	"	
M.19A	--	12	"	
M.19B	--	5	"	
M.21	--	4	"	
M.22A	--	1	"	
M.23A	--	6	"	
M.24	--	4	"	
M.25	--	2	"	
M.26A	--	1	"	
M.26B	--	13	"	

M.27	--	3	exs.
M.29B	--	1	"
M.30	--	8	"
M.31	--	10	"
M.34	--	1	"
M.35	--	2	"
M.37	--	5	"
M.38	--	7	"
M.39	--	1	"
M.43	--	9	"
M.50	--	1	"
M.55	--	2	"
M.62	--	2	"
M.63	--	1	"

CHAPTER 8 - B-Flat Major

B-flat major was one of Parker's favorite keys. The body of material in this key represents nearly a 100% increase over the E-flat pieces, and includes an abundant supply of blues and "I Got Rhythm" pieces. The number of transcriptions in this key is correspondingly larger in order to provide a firmer basis for drawing conclusions.

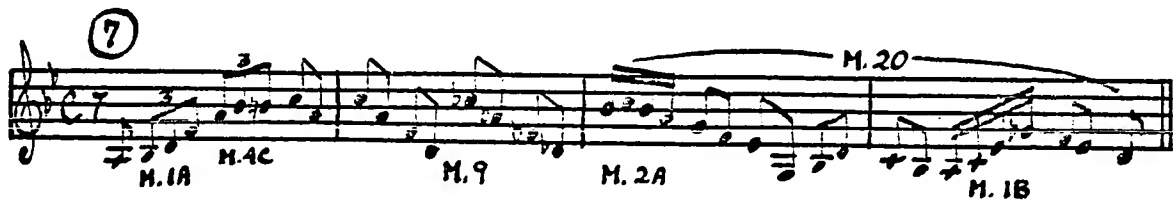
Blues (11, 135 - 172)

Another Hairdo	4/24/48* (3 takes)
Big Foot	<u>12/11/48</u> , 11/49
Bird Feathers (see also C)	11/4/47* (3 takes)
Bloomdido	6/6/50*, 4/21/51
Blue ' ' Boogie	2-3/46, 3/31/51
Blues	3-4/50*
Bottle It	2/7/42**
Buzzy	5/47* (5 takes), 4/21/51
Closer, The	<u>9/18/49</u>
Congo Blues	<u>6/6/45*</u> (6 takes)
Drifting on a Reed	<u>12/17/47*</u> (5 takes)
Hymn, The (also called Superman)	12/2/40, <u>10/28/47*</u> (2 takes)
Jam Blues	6/52*
JATP Blues	4/22/46
Jumpin' with Symphony Sid	12/11/48, 12/25/48, 1/1/49, 1/22/49 (2 takes), 1/29/49, 2/5/49, 2/12/49, 2/19/49, 2/26/49, 3/5/49 (3 takes), 12/50 (2 takes), 3/24/51, 3/31/51, Spring 1951
Laird Baird	<u>12/30/52*</u>
Mohawk	<u>6/6/50*</u> (2 takes)
Opener, The	<u>9/18/49</u>
Parker's Mood	<u>8/29/48*?</u> (3 takes)
Slam Slam Blues	<u>6/6/45*</u> (2 takes)
Superman	see The Hymn
Tiny's Tempo	<u>9/15/44*</u> (3 takes)

For the first time the available recordings provide an ample supply, even an oversupply, of material: over 150 blues choruses. In such a large collection, improvisational procedures become clear indeed.

Parker's first known B-flat blues solos are in the three takes of "Tiny's Tempo," and date from his first recording session following the musicians' union recording ban of 1942-44. His fully developed bop style contrasts with the swing style of the other players in the group, which is led by guitarist Tiny Grimes. Parker plays a three-chorus solo in each take. He is able to ignore the simple accompaniment, for his solos are typical in every way of his approach to the blues in this key. Perhaps the most striking element in these nine choruses is his insistent use of the following phrase, or variant thereof:

EXAMPLE 1



Some portion of this phrase appears in the indicated location in each chorus.

In Autumn of 1948 - the exact date of recording sessions during this period generally are unknown because such sessions were held surreptitiously and were in violation of another recording ban instituted by the musicians' union - Parker recorded his finest B-flat blues, "Parker's Mood." Three takes were made, the first of which is not only the best of the three, it is one of Parker's finest performances of his career. Its wealth of melodic invention, its rhythmic subtlety, and its emotional intensity qualify it as one of the classics of jazz. Because of the recording's importance, I transcribed all the instrumental parts (ii, 142f).¹

Take 1 begins disappointingly with a pompous two-measure phrase, the only precomposed portion of the piece. Then the tempo drops abruptly to $\text{♩} = \text{ca. } 65$, the tempo for the remainder of the piece, and pianist John Lewis establishes the proper mood for Parker's solo with four additional introductory measures. Had the recording begun with these four measures, it would have been much better.

Following the introduction Parker improvises two florid choruses filled with irrational time values and expressive variations of pitch. Both choruses begin with an inventive three-fold, varied repetition of one-measure phrases that immediately command attention. The solo contains relatively few of his standard motives; the slow tempo gives him more time than usual to think of new phrases and he makes effective use of the opportunity. Even among the stock phrases unpredictable elements often appear. For example, measure A1-8 contains two forms of M.1B, but the added notes and portamentos give the motive an unusual freshness.

After Parker's superb choruses, Lewis's one-chorus solo sounds pale and superficial; bittersweet poignancy gives way to an inappropriate lightheartedness. When Parker returns for the final chorus he is less serious, perhaps because Lewis has altered the mood. This final chorus is well constructed and rhythmically precise, due in part to Max Roach's double-timing (replacing $\frac{4}{4}$ with $\frac{8}{8}$), but is less profound than the first two. At the end Parker uses a melodic cadential formula that is nearly as old as jazz itself.

While take 1 has its shortcomings, it is overall an impressive performance. But perhaps dissatisfied with the cliché blues ending he had used, Parker made two more attempts to achieve a better performance. Neither attempt succeeded, in spite of some excellent moments. Takes 2

and 3 are faster than take 1, and Parker's playing lacks some of the emotional involvement it had in the initial performance. Take 2 is incomplete; because of a jolting reed squeak early in the last chorus, Parker stops the piece abruptly. Take 3 follows the same format as take 1 except the inappropriate introduction also appears as a coda. Strangely, this final take is the one originally picked to be released publically.²

A great variety of melodic invention appears in the eight choruses in these three takes. Relatively little repetition occurs from one chorus or take to another. What little repetition exists, such as in B1-12, B2-1 and C1-12, C2-1, is usually varied rather than exact.

The next transcribed blues, "Big Foot," marks a return to the bright tempos of most of Parker's blues. It dates from a Royal Roost broadcast with his usual quintet, and uses the same excellent theme as "Drifting on a Reed" (untranscribed). Parker's five-chorus solo is well played, and the entire performance has a fine spirit.

In September 1949, Parker was back again with Granz's Jazz at the Philharmonic concert group (see p. 45). A concert at Carnegie Hall produced two blues, "The Opener" and "The Closer." The first unfortunately slows down perceptibly during its twelve-minute duration. It features extended solos by six different players. Parker is the fourth soloist, and follows his old idol, Lester Young. Applause for Young causes Parker to wait several measures before beginning his seven-chorus solo. His last three choruses are accompanied by riffs from the other players, but in spite of their distracting nature, the riffs have no discernible effect on his playing. He simply ignores them. In general, his solo is good.

"The Closer," a faster piece, stops after 45 choruses. Then the rhythm section begins again, and after one chorus Parker enters to play an aggressive eleven-chorus solo,

lasting about two minutes, that keeps the audience audibly excited. Background riffs again appear, beginning in his seventh chorus (from measure 8-1). In that chorus, Parker uses a rhythmic ostinato that he and Miles Davis often used in concerts and night clubs.

Parker's last recorded blues in B flat is "Laird Baird" (II, 171f) from a session in December 1952. (Baird is the name given to his youngest son, born a few months later.) Parker's first solo chorus is partially a theme chorus, built around a two-measure riff. Three more choruses follow, highlighted by sixteenth-note flurries. It is one of his best studio recordings of the B-flat blues. It is the only one in which the chords of the first four measures, as played by the rhythm section, are modified as follows:

$$\begin{array}{l}
 B^b: \quad I - \left| V_7 \text{ of } vi - \right| vi_7 - \flat vi_7 \left| v_7^{\flat 3} - V_7 \text{ of } IV \right| \\
 E^b: \quad \left| V_7 \text{ of } iii - \right| iii_7 - \flat iii_7 \left| ii_7 - V_7 \right|
 \end{array}$$

EXAMPLE 2

In addition to the pieces discussed above, Volume II contains solos from several more pieces that add to the total picture of Parker's approach to the blues in B flat:

"Slam Slam Blues" (II, 138) - these two takes are the prototypes of "Parker's Mood."

"The Hymn" (II, 139f) - two takes. The theme, a simple, traditional jazz melody in half and whole notes, appears only after Parker's four-chorus solo.

"Mohawk" (II, 168f) - from the session with Gillespie and Monk, discussed in Chapter 5.

Some blues solos that I transcribed and analyzed do not appear in Volume II, for they are largely similar to those discussed above. They are: "Congo Blues," takes 2,

3, 4, and 5; "JATP Blues;" "Buzzy," 5/47, takes 1, 2, 3, 4, and 5; "Bird Feathers," take 3; "Another Hairdo," take 3; "Blues;" "Bloomdido," 6/6/50; "Blue 'n' Boogie," 3/31/51; and "Jam Blues."

Although most of the titles in the list of blues on page 86 are represented in the transcriptions, two seemingly important items are not. "Bottle It" is the only blues in B flat from Parker's early period, but since I am unsure who played the alto saxophone solo in the recording, I omitted it from consideration. "Jumpin' with Symphony Sid" was recorded many times, but was nearly always used as a theme song for radio broadcasts. The performances are generally either too short to be useful or are partially obscured by announcements by radio disc jockey, "Symphony Sid" Torin.

The thirty-two transcribed blues performances discussed above contain 114 choruses plus some fragments. They represent the first large body of material discussed so far, and provide the basis for a number of firm conclusions.

First, the theme has virtually no effect on the subsequent improvisations. Theme borrowings of more than five or six notes are almost nonexistent, and usually occur when a phrase of the theme resembles one of Parker's stock improvising phrases.

Second, the accompanimental style has no discernible effect on his improvisations; whether backed by distracting saxophone riffs and heavy-handed (and heavy-footed) rhythm sections, or by his own hand-picked rhythm section, his solos are equally fluent and stylistically consistent.

Third, no significant changes in improvisational style appear in these solos; the same tone quality, accenting, phrasing, and motives appear in "Tiny's Tempo" of 1944, "Laird Baird" of 1952, and most solos in between. The only exceptions, minor in nature, are a greater use of M.5B in

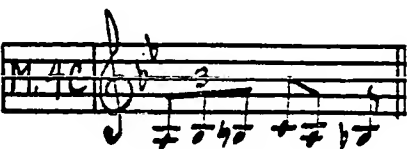
the 1950s than in the 1940s, and the use of M.35 in the 1940s only.

Fourth, tempo is the primary variable in these solos; the slower the tempo the more florid the improvisation and the less predictable the phrases.

Finally, Parker's favorite motives for the blues in B flat are clear. The most common motives, in order of frequency, are: M.2A, 1A, 4A, 6A, 4E, 5B, 7, 3A, 4C, 9, 8, 1B, 18A, 10, 19A, and 20. A comparison of this list with the list on page 26 shows that M.18A, 19A and 20 are distinctive features of these improvisations. Further, M.2B, 14A, and 16A are conspicuously absent from these pieces. Example 3 is the motive summary for B-flat blues; Example 4 shows the most prominent phrases in context.

EXAMPLE 3 - B-Flat Blues Motives

M. 1A	--	155	exs.
M. 1B	--	34	"
M. 1C	--	9	"
M. 2A	--	164	"
M. 3A	--	50	"
M. 3B	--	1	"
M. 4A	--	115	"
M. 4B	--	6	"
M. 4C	--	50	"
M. 4D	--	3	"
M. 4E	--	79	"
M. 4F	--	1	"
M. 5A	--	6	"
M. 5B	--	64	"
M. 5C	--	5	"
M. 6A	--	82	"
M. 7	--	57	"
M. 8	--	36	"
M. 9	--	45	"
M. 10	--	29	"
M. 11A	--	1	"
M. 11B	--	4	"
M. 12A	--	16	"
M. 12B	--	15	"
M. 13A	--	12	"
M. 13B	--	3	"
M. 16A	--	12	"
M. 16B	--	7	"
M. 17A	--	1	"
M. 17C	--	3	"
M. 18A	--	33	"
M. 18B	--	2	"
M. 19A	--	24	"
M. 19B	--	3	"
M. 19C	--	5	"
M. 20	--	23	"
M. 23A	--	3	"
M. 23B	--	1	"
M. 24	--	6	"
M. 26A	--	15	"
M. 26B	--	3	"
M. 28	--	3	"
M. 29A	--	9	"



M. 29B	--	5	exs.
M. 31	--	3	"
M. 33	--	2	"
M. 34	--	3	"
M. 35	--	9	"
M. 37	--	2	"
M. 39	--	9	"
M. 40A	--	5	"
M. 40B	--	8	"
M. 44	--	1	"
M. 46	--	1	"
M. 48	--	12	"
M. 49	--	4	"
M. 50	--	2	"
M. 54	--	2	"
M. 59	--	5	"
M. 62	--	1	"
M. 63	--	4	"



EXAMPLE 4

BLUES

M. 48 (10%) ①

M. 29A

M. 5B

M. 4A-E

M. 4A-E (25%)

M. 4A

M. 26A (15%)

M. 4A

M. 4A

M. 4A

M. 6A

M. 4Eb

M. 8 (20%)

M. 5A

M. 1A

M. 40A

M. 4E

I

⑤

Handwritten musical score for a guitar piece, featuring eight staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten labels identify specific measures and techniques, including M. 1A, M. 4C, M. 9 (45%), M. 18 (20%), M. 1A, M. 4C, M. 2A, M. 6A (10%), M. 1A, M. 4C, M. 4A, M. 4B, M. 6A, M. 6A (20%), M. 9, M. 4E, M. 12A, M. 10, M. 10 (20%), M. 1A (20%), M. 2A, M. 3A (30%), M. 5C, M. 10, M. 1A, M. 3A, M. 2A-8, M. 10, M. 40E, and M. 59. Dashed lines connect related measures across staves. The key signature has one flat, and the time signature is 3/4.

(alternatives)

Handwritten musical notation for alternative fingerings. It shows a single staff with a bass clef. The first measure is labeled "II" and "EM". The second measure is labeled "I". The third measure shows a sequence of notes with a slur and an arrow indicating a sweep or slide.

⑨

Handwritten musical score for a 7-staff system. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure numbers and specific annotations are provided for each staff.

- Staff 1: M. 20 (2090), M. 2A
- Staff 2: M. 7, M. 20, M. 5B
- Staff 3: M. 4E, M. 13A, M. 6A --- M. 6A (1590)
- Staff 4: M. 3A (1590), M. 5B, M. 5B
- Staff 5: M. 3A
- Staff 6: M. 2A-8
- Staff 7: M. 31

Handwritten musical notation for a 7-staff system, showing a sequence of chords: ii_7 , V_7 , and I .

I Got Rhythm (11,173-202)

Allen's Alley (also called Wee)	5/49, 11/49, 2/14/50 (2 takes), 6/23/51, <u>5/15/53</u>
Anthropology (see also Thriving from a Riff)	2-3/46, 11/8/47**, 3/5/49 (Royal Roost), 3/5/49 (Waldorf Astoria), 2/14/50, 2/18/50, 11/22/50, 11/24/50, 12/50, <u>3/31/51</u>
Bird's Nest (different b section)	2/19/47* (3 takes)
Celebrity	10/50*
Crazeology (Little Benny)	12/17/47* (4 takes), 4/21/51
Dexterity	<u>10/28/47*</u> (3 takes)
Floogie Boo (different b section)	2/12/45
Goof and I, The (also in D)	8/51
I Got Rhythm	4/22/46
Kim	<u>12/30/52*</u> (2 takes)
Lemon Drop	8/51
Lester Leaps In	9/18/49, 9/26/52
Moose the Mooche	3/28/46* (3 takes), 5-7/50, <u>9/26/52</u> , <u>5/9/53</u> , 5/30/53
Oop Bop Sh'bam (different b section)	1/22/49
Passport (take 5 only)	5/5/49*
Poppity Pop	12/29/45*
Red Cross	<u>9/15/44*</u> (2 takes)
Shaw 'Nuff	<u>5/11/45*</u> , 1/24/45, Spring 1948
Steeplechase	9/48*, 6/23/51
Swedish Schnapps	8/8/51* (2 takes)
Thriving from a Riff	
(see also Anthropology)	<u>11/26/45*</u> (3 takes)
Wee	see Allen's Alley
	5/15/53

As in the case of the preceding blues, an abundance of "I Got Rhythm" pieces exists in this key. The pieces listed above contain more than 100 choruses by Parker, 49 of which were transcribed and analyzed.

Parker's first recordings in this category are the two takes of "Red Cross" (named for an employee of Billy Eckstine - Russell 1973a: 169) from the Tiny Grimes session discussed earlier in the chapter. Parker plays his main solos in the second choruses of each take. The bridges of

these two choruses are nearly identical, utilizing chromatic neighboring chords as follows:

EXAMPLE 5



This phrase recurs occasionally in later recordings in this category.

Another "I Got Rhythm" piece is Gillespie's "Thriving from a Riff." Two useful takes of it were recorded during Parker's first session as leader on November 26, 1945 (ii, 175f). His two-chorus solos in these recordings contain several features typical of his "I Got Rhythm" improvisations in this key: M.2A appears as an ornament in several phrases; M.4A often appears in measures a-5; and M.6A often appears as a cadential figure in measures a-7. A new method of dealing with measures b-1, 2 & 3, using the chromatic M.30, appears in both solos.

A modified version of the "Thriving from a Riff" melody, entitled "Anthropology" (Printed in Feather 1949: 60-68), was Parker's favorite "I Got Rhythm" melody in B flat, for recordings of this piece exist from ten different occasions. The fast and exciting version that dates from March 31, 1951 shows Parker in an unusually humorous mood (ii, 181f). He begins his second chorus with a four-measure quote from the sentimental popular song, "Honey," undaunted by the harmonic clash in the third and fourth measures. Then he begins the bridge with a disfigured quote from "Tenderly." At the end of his third chorus he

uses seven measures of the pompously dramatic popular song, "Temptation," playing D flat by mistake in measure $4A_3-2$ and correcting his mistake two measures later. The third chorus, besides containing this unusually long quote, has two other interesting features: a double statement of the "High Society" motive, M.44 (beginning measure $4a_1-1$), and a chromatic sequence based on M.4D (beginning measure $4A_2-1$), which occurs occasionally in other solos, as well.

During the Hollywood recording session of March 28, 1946, when the famous versions of "Ornithology" and "Night in Tunisia" (see Chapters 11 and 13) were recorded, Parker immortalized a wheelchair-ridden dope peddler with three takes of "Moose the Mooche."³ Longer and more interesting performances date from later, non-studio performances, the best of which took place in a New York City dance hall on September 26, 1952 (II, 184f). Although the record is incomplete and of poor technical quality, it preserves Parker's polished and spirited four-chorus solo. As in the "Anthropology" solo discussed above, Parker's sense of humor is readily apparent. He begins his solo with a quote from Dvorak's Humoresque No. 7 from Opus 101; later, Wagner's "Star of Eve" makes an appearance (beginning measure $4a_2-1$), and finally a phrase reminiscent of the popular song, "Let's Have Another Cup of Coffee" (measures $5a_1-1$ & 2) completes the list of quotes.

The two takes of "Dexterity" (II, 179f) contain two good solo choruses. The bridge of the take 2 solo is nicely unified, using short sixteenth-note phrases with similar endings. These pieces date from the same session that produced "Dewey Square" (see the preceding chapter), the B-flat blues, "The Hymn" (see above), and "Embraceable You" (see the following chapter), and was thus part of a productive day's work.

Another good solo was recorded on May 15, 1953, during the famous concert at Massey Hall in Toronto, a concert

that united five bop pioneers, Parker, Gillespie, Roach, pianist Bud Powell, and bassist Charlie Mingus. "Wee" (II, 200f), also known as "Allen's Alley," is a fast piece featuring three-chorus solos by Parker, Gillespie, Powell, and Roach. Parker's solo is well played, and in spite of the fast tempo, contains a novel variant of M.30 (beginning measure 4b-1) and a cleverly interpolated quote from the popular song, "Rain on the Roof" (measures 4a₃-3 & 4).

In addition to the preceding pieces, Volume II contains solos from these other "I Got Rhythm" pieces:

"Kim" (II, 188f) - two available takes. These are the fastest pieces in this group.

"Moose the Mooche," 5/9/53 (II, 196f) - from a Birdland broadcast.

Several other pieces were transcribed and analyzed, but were omitted from Volume II: "Shaw 'Nuff," 5/11/45; "I Got Rhythm;" "Steeplechase," 9/48; "Anthropology," 3/5/49A; "Passport," take 5; "Celebrity;" "Swedish Schnapps," takes 3 and 4; "Moose the Mooche," 3/28/46, takes 1, 2, and 3; and "Moose the Mooche," 5/30/53.

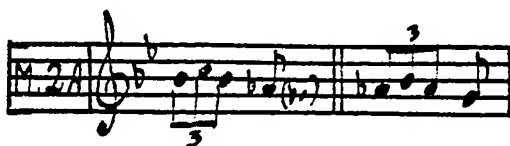
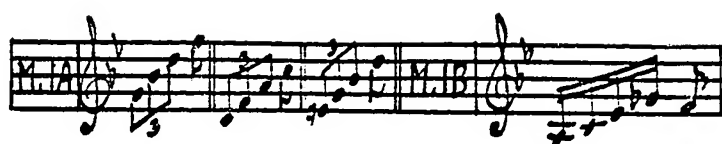
As in the case of the B-flat blues, the large number of available improvisations in B flat on "I Got Rhythm" provides a clear picture of Parker's improvising techniques. Once again, the theme and the accompanimental styles have virtually no influence on his improvisations. A few changes in usage of motives takes place between the first and last recordings, however: 1) M.5B is rare at first but becomes prominent in the 1950s (also true in the blues); 2) M.35 occurs only in pieces dating from 1944 to 1947 (similar to the situation in the blues); 3) M.54 and M.60, both rare motives, appear only in the later recordings. Tempo, the main variable in the blues, is relatively unimportant here, for there is only one piece slower than ♩ = 200.

As before, Parker's preferred motives are clear; in

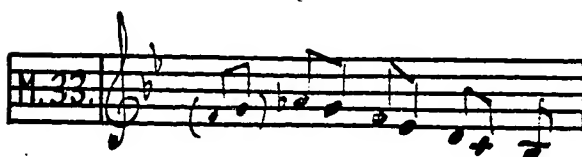
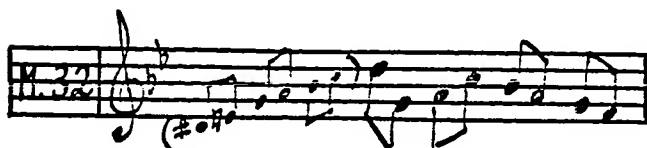
decreasing order of frequency they are: M.6A, 4A, 1A, 2A, 5B, 3A, 4E, 7, 13A, 10, 20, 1B, 5C, 12A, 4C, 9, 18A, 13B, and 33. A comparison of this list with the list on page 26 shows that M.6A, 13A, 20, 18A, 13B, and 33 are distinctive features of these pieces. (M.18A and 20 are prominent in the B-flat blues, as well.) Of his generally preferred motives, only M.14A is absent from these pieces. (It also is missing from the blues.) Example 6 is the motive summary for "I Got Rhythm" pieces in B flat; Example 7 shows the most prominent motives in context.

EXAMPLE 6 - B-Flat "I Got Rhythm" Motives

M. 1A	--	119	exs.
M. 1B	--	32	"
M. 1C	--	7	"
M. 2A	--	97	"
M. 2B	--	5	"
M. 3A	--	70	"
M. 3B	--	12	"
M. 4A	--	122	"
M. 4B	--	1	"
M. 4C	--	27	"
M. 4D	--	10	"
M. 4E	--	47	"
M. 4F	--	1	"
M. 5A	--	10	"
M. 5B	--	92	"
M. 5C	--	32	"
M. 6A	--	132	"
M. 7	--	44	"
M. 8	--	18	"
M. 9	--	27	"
M. 10	--	37	"
M. 11A	--	3	"
M. 11B	--	4	"
M. 12A	--	28	"
M. 12B	--	8	"
M. 13A	--	38	"
M. 13B	--	23	"
M. 14B	--	3	"
M. 14C	--	4	"
M. 15	--	1	"
M. 16A	--	7	"
M. 17A	--	12	"
M. 17C	--	1	"
M. 18A	--	24	"
M. 18B	--	2	"
M. 19A	--	10	"
M. 19B	--	3	"
M. 20	--	37	"
M. 21	--	2	"
M. 23A	--	4	"
M. 23B	--	1	"
M. 24	--	1	"
M. 25	--	3	"
M. 26A	--	1	"
M. 28	--	1	"



M. 29A	--	3	exs.
M. 29B	--	5	"
M. 30	--	12	"
M. 31	--	6	"
M. 32	--	13	"
M. 33	--	23	"
M. 34	--	2	"
M. 35	--	6	"
M. 37	--	2	"
M. 38	--	1	"
M. 39	--	9	"
M. 40A	--	6	"
M. 41	--	8	"
M. 44	--	6	"
M. 47	--	1	"
M. 48	--	2	"
M. 49	--	3	"
M. 50	--	1	"
M. 52	--	4	"
M. 54	--	3	"
M. 60	--	7	"



EXAMPLE 7

I GOT RHYTHM

Handwritten musical score for "I GOT RHYTHM". The score is written on ten staves, with the first nine staves grouped by a brace on the left labeled "a-1". The notation includes various musical symbols such as treble clefs, time signatures (C, 3/4, 2/4), and notes. Handwritten annotations above the staves include:

- M. 1A (10%)
- M. 9 (20%)
- M. 2A
- M. 1A (10%)
- M. 1A
- M. 9
- M. 2A
- M. 3A
- M. 3A (15%)
- M. 20 (10%)
- M. 6A (30%)
- M. 14C
- M. 40A
- (M. 4B)
- (M. 3A)
- (M. 2A-3)
- M. 12B
- M. 4A
- M. 1A

The score is divided into measures by vertical bar lines. Some measures contain triplets, indicated by a '3' over the notes. The notation is handwritten and includes various musical symbols such as treble clefs, time signatures (C, 3/4, 2/4), and notes.

Handwritten musical score for "I GOT RHYTHM". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as treble clefs, time signatures (C, 3/4, 2/4), and notes. Handwritten annotations above the staves include:

- M. 4A
- M. 1A

The score is divided into measures by vertical bar lines. Some measures contain triplets, indicated by a '3' over the notes. The notation is handwritten and includes various musical symbols such as treble clefs, time signatures (C, 3/4, 2/4), and notes.

Q-5

Handwritten musical score for Q-5, featuring seven staves of music. The notation includes various melodic lines with notes, rests, and accidentals. Annotations above the staves include:

- Staff 1: M. 4A (30%)
- Staff 2: M. 3B (15%)
- Staff 3: M. 10 (15%), M. 6A (15%), M. 6A
- Staff 4: M. 13A (10%), M. 13B (15%), M. 5B
- Staff 5: M. 4A, M. 12A (20%), M. 5B (45%)
- Staff 6: M. 4A, M. 12A, M. 13A
- Staff 7: M. 4A, M. 4E (10%), M. 34
- Staff 8: M. 4A
- Staff 9: M. 4A (10%)

Dashed lines connect various notes across the staves, indicating melodic relationships or transitions. The score is written on a grid of seven staves.

Handwritten musical score for the bottom section, featuring a single staff with notes and Roman numerals. The notation includes a single staff with notes and rests. Below the staff, the Roman numerals I, IV, and I are written, indicating the harmonic structure. The staff is written on a grid of one staff.

b-1

Handwritten musical score for system b-1, measures 1A through 54. The score is written on five staves. The first staff contains measures 1A (15%), 13A (35%), 3A (15%), and 1A (35%). The second staff contains measures 3B (20%) and 5B. The third staff contains measures 30, 4C, and 3A (10%). The fourth staff contains measure 54. The fifth staff contains measures 1 through 54. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for system b-1, measures 55 through 58. The score is written on a single staff. The notation includes various musical symbols such as notes, rests, and accidentals.

b-5

Handwritten musical score for system b-5, measures 59 through 20. The score is written on five staves. The first staff contains measures 5C (45%) and 1B. The second staff contains measures 1A (25%), 32 (25%), 5C, 2A, 18A, 1A, 32, and 20 (35%). The third staff contains measures 4E, 32, 5C, 18A, and 1B. The fourth staff contains measures 59 through 20. The fifth staff contains measures 59 through 20. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

Other Pieces (11, 203 - 241)

After You've Gone	3/25/46
April in Paris (see also C)	11/30/49*, ca. 1949-50, 5-7/50 (3 takes), Autumn 1950 (4 takes), 9/16/50, 6/23/51, 9/26/52
Charlie's Wig (When I Grow too Old to Dream)	12/17/47* (5 takes)
Cheers	2/26/47* (4 takes), 11/22/50
Cherokee	ca. 1942-43, 4-5/46**, ca. Spring 1946, ca. 1949-50
Dearly Beloved	6/52*
Dee Dee's Dance	3/9/47
Four Brothers (see also A flat)	8/51
Home Cooking II (Cherokee)	2/47
I Cried for You	ca. Autumn 1950
If I Should Lose You (see also C)	11/30/49*
Just Friends (see also A flat)	11/30/49*, 3/24/51, 9/26/52 (2 takes), 11/14/52, 11/15/52
Klactoveesedstene	11/4/47* (2 takes)
Koko (Cherokee)	11/26/45* (2 takes), 9/13/47**, 9/20/47**, 11/8/ 47**, 9/4/48, 12/24/49
La Paloma	1/28/52*
Laura (see also A flat, C)	8/51
Merry Go Round	9/48* (2 takes)
Milestones	8/47* (2 takes)
Move	6/30/50
Perdido	2/12/45, 11/49, 2/14/50, 2/18/50, 6/30/50, ca. early or mid-1952, 5/15/53
Royal Roost Bop (All the Things You Are)	3/5/49
Serpent's Tooth	1/30/53* (2 takes)
She Rote	1/17/51* (2 takes)
Stella By Starlight	1/23/52*
Strike Up the Band	11/24/50
Tiger Rag (also in A flat, E flat)	9/20/47**
Un Poquito de tu Amor	3/12/51*
Warming Up a Riff (Cherokee)	<u>11/26/45*</u>

Most of the many pieces on this list were recorded on only one occasion, and since multiple recordings of some pieces are in abundance in this key, transcriptions of the single pieces are unnecessary. Parker's favorite pieces in this group appear to be "April in Paris," "Just Friends," "Perdido," and "Cherokee." Most of the available recordings of the first two of these pieces are highly arranged, uninteresting performances with strings. "Perdido" is more useful, but the bridge of this piece is the same as that of "I Got Rhythm," which is covered in the preceding pages. In addition, most of the available recordings are of poor acoustical quality, and are difficult to transcribe. The most numerous and interesting pieces are those based on the chords of Ray Noble's "Cherokee" (printed in Tirro 1967: 330), a 64-measure popular song in aaba form dating from the late 1930s.

I remember one night. . . I was jamming in a chili house [in New York City] It was December, 1939. Now I'd been getting bored with the stereotyped changes that were being used all the time at the time, and I kept thinking there's bound to be something else. I could hear it sometimes but I couldn't play it.

Well, that night, I was working over Cherokee, and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them up with appropriately related changes, I could play the thing I'd been hearing. I came alive. (Levin and Wilson 1949).

This famous statement by Parker has appeared often in print. In it Parker describes, in non-technical terms, the use of ninths, elevenths, and thirteenths as new elements in his style,⁴ especially as they relate to his improvisation on "Cherokee."

In 1939, the year of Parker's personal discovery, "Cherokee" was becoming popular with jazz musicians. The Count Basie band had recorded it in February, and a commercially successful version by the Charlie Barnet band had followed in July. At least two aspects of this piece

probably appealed to jazz musicians: 1) the harmonic structure of the first six measures of each a section is identical to that of the blues, and provides a well-known harmonic territory in which to improvise; 2) when the piece is played in its usual key, B flat, the bridge begins in the rarely used key of B, which challenges the players' improvising skills.

Parker's first known recording of this piece, already discussed in Chapter 4 (11, 24f), probably dates from 1942 or 1943; it may be the only currently available recording from the period of the recording ban. It preserves nearly two of Parker's choruses, the longest known solo prior to his first session as leader in November 1945. Unfortunately, his second chorus is interrupted periodically by riffs, and fades away uncompleted as the three-minute paper disc on which it was originally recorded runs out of room. All the other musicians, who play strictly in the swing idiom, are unknown.

The "higher intervals" referred to in the earlier quote appear a few times: C dominant thirteenth (measures 2a₁-11 and 2a₂-11), A-flat augmented eleventh (measures 3a₁-7 & 8), and a variety of ninth chords. Their use is hardly striking in most cases, however, because the original theme also has ninths, elevenths, and thirteenths.

Several melodic devices in this solo are common in his later work; among the most striking are M.33 and 26A, which recur in the third and fourth measures of the a sections. In fact, compared to his recordings of 1940-42, it is almost typical of his mature period from 1944 on. But some aspects of his mature tone quality and accentuation patterns are missing, as was mentioned in Chapter 4. In addition, he relies more heavily on sequences during the bridge sections than he generally does in later "Cherokee" performances. In general, the solo is competently played but emotionally restrained. It is of great interest historically as a

transitional solo, but is not a great performance.

The next recording in this series, "Warming Up a Riff," offers a great study in contrast to the first "Cherokee". Dating from Parker's first session as leader, it shows him in full command of his mature style and surrounded by his bop-playing friends, Gillespie (playing piano), Curley Russell, and Max Roach. As the title suggests, the piece was played as a warm-up piece rather than as a piece for public release. The recording engineer perhaps recorded it only to test microphone balance. The recording begins as Parker is completing the bridge of what was probably his first solo chorus, and continues for two more choruses, after which the players drop out one by one.

As before, a number of phrases using ninth, eleventh, and thirteenth chords appear here: thirteenths on A flat (measures 1a₃-7 & 8) and B flat (measure 2a₂-3), elevenths on C (measure 2a₁-15), E flat (measure 2a₁-16), and A flat (measures 2a₃-7 & 8), and ninths on a variety of pitches. Such passages are typical of his "Cherokee" solos; in fact, they are part of his general style of improvising.

The bridges in this solo are uncommonly inventive. The predictable two-measure sequences of the early recording are replaced by a well-balanced, through-composed melody in the second chorus, and by a four-measure modified sequence in the second chorus. Parker's sense of humor emerges in measures 3b-10, 11 & 12, where he paraphrases "The Irish Washerwoman," and beginning in measure 3b-16, where he paraphrases "Cocktails for Two," to the obvious delight of someone in the studio.

Several carryovers from the first "Cherokee" exist, as shown in the following list:

"Cherokee" (1942-43)	"Warming Up a Riff" (1945)
measures 2a ₃ -1	equal measures 2a ₂ -15
" 2b-13 & 14	" " 2b-13 & 14,
" 3a ₁ -7 & 8	" " 3b-13 & 14
" 3a ₁ -12, 13 & 14	" " 2a ₃ -7 & 8
	" " 3a ₁ -13, 14 & 15

The final piece recorded on this 1945 session is one of Parker's most famous recordings, "Koko" take 2. It begins with a complicated 32-measure introduction that is partly composed and partly improvised.⁵ The same introduction also serves as a coda, but it is intentionally cut off three measures early, producing an enigmatic ending on the dominant. The main body of the piece consists of a fine two-chorus solo by Parker and a half-chorus solo by Roach (see the full score, II, 207f). Parker's solo contains no hint of the "Cherokee" melody; it had been tried earlier, in the aborted take 1, and had been found to be unnecessary or unsatisfying.

In view of the rapid tempo, ♩ = ca. 300, it is inconceivable that Parker could have put his solo together at that moment. Indeed, he must have "worked over" the "Cherokee" chords many times during the six years between the night referred to in his quote and the moment of this recording. A number of phrases in this solo are literal or varied excerpts from the two solos discussed previously. Nevertheless, the high level of rhythmic and melodic invention that it contains easily justifies its fame.

The "Koko" from the Carnegie Hall Concert of Christmas Eve, 1949 (II, 237f), is less good than the versions recorded four years earlier, but deserves special mention, nonetheless. It is one of Parker's fastest performances, beginning at ♩ = ca. 355 and slowing imperceptibly during his three choruses. The most striking aspects of his solo occur in the third chorus, where he uses the "High Society" motive, M.44, more extensively than at any other time (beginning measure 3a₁-1), and where he exploits an arpeggio figure in the bridge section more extensively than at any other time (beginning measure 3b-1). He had used this bridge material as early as the 1942-1943 recording of "Cherokee," but never in such a mechanically sequential manner. Its use constitutes one of the few times that he appears to seek applause

by using crowd-pleasing repetition.

The remaining "Cherokee" solo in Volume II is from an Armed Forces Radio Service broadcast of 1946. Parker, accompanied by the Nat Cole Trio and drummer Buddy Rich, is the only soloist, but is joined in the final measures by alto saxophonists Benny Carter and Willie Smith. He paraphrases the theme during much of the first chorus, but improvises in his usual manner during the remaining two.

Three other solos were transcribed and analyzed but are not included in Volume II: "Home Cooking II;" "Koko," 11/8/47; and "Koko," 9/4/48.

The eight "Cherokee" performances discussed above contain eighteen choruses and several introductions and codas. Even though each chorus is 64 measures long, this sample contains less music than the "I Got Rhythm" sample; nonetheless, it is large enough to indicate clearly the preferred motives. The principal motives are M.6A, 4A, 1A, 3A, 4E, 2A, 13A, 5B, 26A, and 14B. The unusually numerous motives are M.6A, 13A, 26A, and 14B. As in the earlier groups in this key, M.14A is missing; in addition, M.16A is absent, just as in the blues. Example 8 shows the prominent motives in context.

For the first time in this study there exists a large body of transcriptions in a single key, 64 in all. This material has already yielded abundant data on motives used in individual genres; viewed as whole, it provides a comprehensive overview of Parker's improvisation procedures in B flat.

An examination of the various solos in this key showed that the theme has virtually no effect on Parker's subsequent improvisations; that is, the same motives tend to occur in the same locations within the harmonic structure of the blues or of "I Got Rhythm." (There is no theme in most of the "Cherokee" performances.) Similarly, an examination of these three large groups of solos shows that, in many cases,

EXAMPLE 8

CHEROKEE

(a-1)

M. 44 (always A, of 2nd or 3rd solo chorus)

M. 4A (50%)

M. 26A (35%)

M. 6A (30%)

M. 33

M. 4A

M. 26A

M. 4A

M. 4E

M. 4Eb

I

(a-5)

M. 12A (35%)

M. 1A

M. 4E

M. 13A (35%)

M. 1A

M. 58 (15%)

M. 6A

M. 8 (15%)

IV

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. Above the staves, there are labels: **a-9** (circled), **M. 6A (45%)**, **M. 2B (10%)**, **M. 14B (35%)**, **M. 1A**, **M. 32 (25%)**, **M. 6A**, **M. 6A**, **M. 4A (20%)**, and **M. 14B**. Dashed lines connect some notes across staves.

Handwritten musical notation on a single staff, starting with a bass clef and a key signature of one flat. It contains a few notes and rests.

I

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

(a₁-13)

(a₂-1)

M. 3A (40%)
H. 5B

M. 4A
H. 4D (30%)
H. 3A (95%)
M. 22 (35%)
M. 3A
H. 5B
M. 3A
M. 3A
M. 5B

(a_{2,3}-13)

M. 8
M. 3A (30%)
H. 5B

M. 6A
M. 6A (a₃-15%)

M. 23 (a₃-40%)

(a₁-13)

(a_{2,3}-13)

II₇ V₇ I

Handwritten musical score for system **b-1**. The system consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The first staff has a circled label **b-1** and a slur over the first two measures with the annotation **(309.)**. The second staff has a slur over the first two measures with the annotation **(309.)**. The third staff has a slur over the first two measures with the annotation **(259.)** and a slur over the last two measures with the annotation **M. 1A (309.)**. The fourth staff has a slur over the first two measures.

Handwritten musical score for system **b-5**. The system consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The first staff has a circled label **b-5** and a slur over the first two measures with the annotation **(309.)**. The second staff has a slur over the first two measures with the annotation **(259.)**. The third staff has a slur over the first two measures with the annotation **M. 4E** and a slur over the last two measures with the annotation **M. 17B**. The fourth staff has a slur over the first two measures with the annotation **M. 6B** and a slur over the last two measures with the annotation **M. 6B (409.)**.

the distinguishing motives for each group occur only when the harmonic context is unique to that group, and that there is a high degree of motive crossover from one group to another whenever the harmonic context is the same. For example, a given chord, such as B-flat dominant seventh (V_7 of IV), often inspired Parker to use one of three or four motives no matter which of the three harmonic themes he was using. The following chart, based largely on Examples 4 (pp. 95f), 7 (pp. 105f), and 8 (pp. 114f), shows the principal carryovers.

<u>Harmonic context</u>	<u>Location</u> (measure numbers in parentheses)	<u>Motives</u>
I	Blues (1, 2, 3) I Got Rhythm (a-1,2) Cherokee (a-1,2,3)	M. 6A, 40A (rare in Cherokee), 44 (rare in blues and I Got Rhythm)
V_7 of IV	Blues (3,4) I Got Rhythm (a-5) Cherokee (a-3,4)	M. 4A, 4E, 26A (rare in I Got Rhythm), 33 (rare in blues)
IV	Blues (5) I Got Rhythm (a-6) Cherokee (a-5)	M. 12A
V_{b9} of ii or iii_7 - $viii_7$	Blues (7,8) I Got Rhythm (a-3,4)	M. 3A, 9
V_{b9} - I	Blues (10,11) I Got Rhythm (b-7,8 and a3-1) Cherokee (a2-14,15 and a3-14,15)	M. 3A, 6A, 20
V_{b9} of vi	I Got Rhythm (b-2) Cherokee (b-10)	M. 3A
vi - V_7 of V - V_7	I Got Rhythm (b-5,6,7,8) Cherokee (b-13,14,15,16)	M. 1A-5C, M. 1A-32, M. 20

This chart shows a few exceptions to the general rule that common chords tend to inspire the use of common motives. Some of these exceptions are explainable. For example, Motive M.44 almost always appears in fast tempos, which accounts for its rarity in the blues (average tempo: ♩ = ca. 210) and "I Got Rhythm" (average tempo: ♩ = ca. 250), and its prominence in "Cherokee" (average tempo: ♩ = ca. 300). A similar explanation may account for the rarity of motive M.33 in the blues. However, the rarity of M.40A in "Cherokee" and M.26A in "I Got Rhythm" is puzzling.

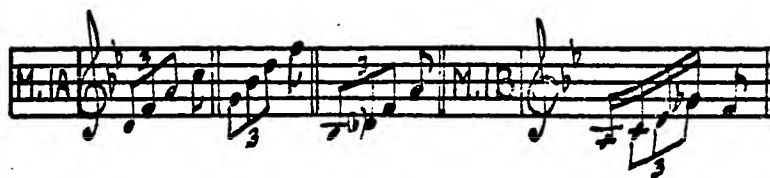
The principal motives in B flat are:

M.1A	M.9
M.4A	M.20
M.6A	M.13A
M.2A	M.1B
M.4E	M.10
M.5B	M.8
M.3A	M.18A
M.7	M.12A
M.4C	M.5C

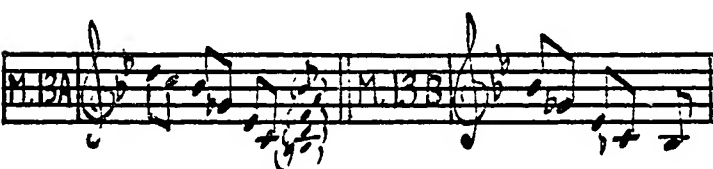
A comparison with the list on page 26 shows that M.20 (85% of the transcribed examples) and M.18 (70% of the transcribed examples) are unusually prominent in this key. Further analysis reveals that most or all of the total number of transcribed examples of M.13A, 13B, 14B, 23B, 26A, 29B, 32, 33, 35, 39, 40A, 40B, 44, 48, 49, 54, 58, 59, 60, and 63 appear in these pieces; thus, these motives, rare as many of them are, must be classified as characteristics of the key. Of the generally preferred motives, M.14A does not occur in this key, and M.15 is extremely rare. The summary of motives found in B-flat pieces follows in Example 9.

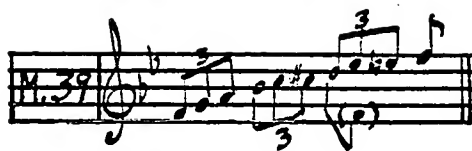
EXAMPLE 9 - B-Flat Motives

M. 1A	--	351	exs.
M. 1B	--	74	"
M. 1C	--	17	"
M. 2A	--	296	"
M. 2B	--	17	"
M. 3A	--	172	"
M. 3B	--	13	"
M. 4A	--	317	"
M. 4B	--	8	"
M. 4C	--	88	"
M. 4D	--	29	"
M. 4E	--	178	"
M. 4F	--	2	"
M. 5A	--	21	"
M. 5B	--	178	"
M. 5C	--	54	"
M. 6A	--	307	"
M. 6B	--	12	"
M. 7	--	120	"
M. 8	--	69	"
M. 9	--	76	"
M. 10	--	70	"
M. 11A	--	4	"
M. 11B	--	10	"
M. 12A	--	63	"
M. 12B	--	8	"
M. 13A	--	75	"
M. 13B	--	27	"
M. 14B	--	24	"
M. 14C	--	6	"
M. 15	--	2	"
M. 16A	--	12	"
M. 16B	--	7	"
M. 17A	--	20	"
M. 17B	--	9	"
M. 17C	--	5	"
M. 18A	--	66	"
M. 18B	--	10	"
M. 19A	--	36	"
M. 19B	--	11	"
M. 19C	--	5	"
M. 20	--	76	"
M. 21	--	8	"
M. 23A	--	19	"
M. 23B	--	6	"
M. 24	--	7	"
M. 25	--	3	"
M. 26A	--	38	"
M. 26B	--	6	"
M. 28	--	15	"



M. 29A	--	15	exs.
M. 29B	--	12	"
M. 30	--	12	"
M. 31	--	10	"
M. 32	--	31	"
M. 33	--	38	"
M. 34	--	6	"
M. 35	--	17	"
M. 37	--	4	"
M. 38	--	1	"
M. 39	--	20	"
M. 40A	--	14	"
M. 40B	--	9	"
M. 41	--	8	"
M. 44	--	13	"
M. 46	--	3	"
M. 47	--	1	"
M. 48	--	14	"
M. 49	--	8	"
M. 50	--	3	"
M. 52	--	4	"
M. 54	--	5	"
M. 58	--	7	"
M. 59	--	5	"
M. 60	--	7	"
M. 62	--	1	"
M. 63	--	4	"





CHAPTER 9 - F Major

While the body of material in F is smaller than that in B flat, it is large enough to give a clear picture of Parker's techniques in this key. It includes 39 blues performances, 22 "I Got Rhythm" performances, and 98 performances of other pieces.

Blues (11, 242 - 278)

Au Privave	1/17/51* (2 takes)
Barbados	8/29/48?* (4 takes), 2/5/49, 2/12/49, 3/5/49B, 5/49
Billie's Bounce	11/26/45* (5 takes), 2-3/46, ca. 1949-50
Blues for Alice	8/8/51*
Dance of the Infidels	ca. 1953
Farewell Blues	5/15/49
Happy Bird Blues	4/12/51
Jumpin' Blues, The (or Jump the Blues)	2/7/42**, 7/2/42*
Now's the Time	11/26/45* (4 takes), 11/49, 12/24/49, 2/18/50, 4/21/51, 6/23/51, 8/4/53*
One Woman's Man (or One Woman Blues)	10/11/41
Sippin' at Bells	8/47* (3 takes)
Si Si	8/8/51*
Squirrel, The	6/16/52

Parker's recordings of the blues in F provide us with the largest chronological span of any blues group: "The Jumpin' Blues" dates from the first session in which he played a blues solo, and "Now's the Time" is the last blues he recorded. In between are a number of additional solos of interest.

Two recordings exist of "The Jumpin' Blues" (11, 22); the first dates from an Armed Forces Radio Services broadcast; the second, a shorter version, is a studio recording that became well known, for over a half-million copies were sold (Russell 1973a: 122). Parker's one-chorus solos in

each are discussed in Chapter 4.

In earlier chapters various pieces from Parker's first session as leader have been discussed ("Meandering," "Thriving from a Riff," "Warming Up a Riff," and "Koko"). The remaining pieces are multiple takes of two different blues in F, "Billie's Bounce" and "Now's the Time."¹ The themes of both pieces were written by Parker, and are well known in the jazz tradition, largely because of the final takes of these recordings, the only ones released until after his death.

The complete record of the session reveals the difficulty the players had in producing a respectable product. "Billie's Bounce" was the first piece attempted at the session, and the musicians lacked inspiration. The first three takes are marred by poor piano introductions by Gillespie, technical mistakes by Davis, reed squawks by Parker, and an unsteady rhythm section unable to maintain the starting tempo. Perhaps in an attempt to inject a spark of enthusiasm into the depressing proceedings, the group took time out to improvise on "Cherokee" ("Warming Up a Riff"). Two more tries at "Billie's Bounce" followed; the second of these was picked as the one to be released, probably because it contains Parker's best solo. Some of his phrases are unusual (for example, the phrases beginning measures E4-1, E4-12, and E5-12).

In the slower "Now's the Time," the musicians had more problems. The first two takes were cut short because of mistakes. Take 3 is complete and contains a Parker solo of impressive rhythmic invention, but slows down perceptibly. Take 4 also drags, but was chosen for release nonetheless.

Because the "Now's the Time" performances are slower, Parker's solos are more florid than those in "Billie's Bounce," and in general the two sets of pieces are dissimilar. They do share some common motives, however, notably M.1A, 2A, 2B, 8, and 21.

Nearly two years later, Parker, functioning as a sideman at Miles Davis's first recording session as leader, recorded a blues of great significance, "Sippin' at Bells" (II, 250f). Although the three takes of this piece are only of average musical quality, Parker performed them, as well as the companion pieces from the session, on a tenor saxophone. He had played the larger instrument in 1942-43, when he was in Earl Hines's band, but the recording ban was in effect then, so no recordings exist of the band when Parker was a member. In addition, he played tenor during two early jam sessions, but the recordings are unavailable at this time. Thus, this August 1947 session is the first available sampling of his tenor playing. It is also the only useful sampling, for aside from a later jam session about which little is known, and another Miles Davis recording session (January 30, 1953), when he played poorly, even incompetently, it is all that is available. Even in this session he sounds uncomfortable on the tenor, playing flat much of the time.

The five full choruses and one partial chorus that Parker improvised in "Sippin' at Bells" look different on paper from the other blues in F because of the lower range of the tenor. Some of the motives look strange at their particular pitch levels; M.8 (measures A4-4, B3-4, B4-4, C3-4, and C4-4), M.10c (measure C3-5), M.13Ac (measure B3-10), and M.15 (measures A4-2&3) usually appear a fourth higher, in B flat. In fact, if these pieces were transposed to B flat they would look like typical B-flat blues choruses. Since the tenor is pitched a fourth lower than the alto, it is obvious that Parker simply thought in concert B flat while playing these solos.

On five different occasions Parker recorded "Barbados," a blues in which lip service is paid to Latin-American rhythms in the first and last choruses. The most interesting of these performances were broadcast from the Royal

Roost on February 5 and 12, 1949. Each of Parker's solos is five choruses long. The first begins with an unusually extended variant of M.2B, the "Ornithology" incipit. The same motive reappears three choruses later, transposed up a minor second. The second solo is full of Parker's humor. His second chorus begins with the first two phrases of Zez Confrey's piano novelty, "Dizzy Fingers;" this beginning prompts him to spin out the entire chorus in sixteenth notes. Two choruses later he paraphrases the first seven measures of the popular song, "Buttons and Bows." Both solos are good samplings of his approach to the blues, but the second is better, both because of the humorous inventions and because of a slower, less rushed tempo.

The finest pieces in this group are the two available takes of "Au Privave" (11, 256f) recorded on January 17, 1951. On that occasion everything jelled; the rhythm section (pianist Walter Bishop, Jr., bassist Teddy Kotick, and drummer Roach) provided enthusiastic and inventive support, Parker's excellent theme was well played, Parker played fine solos, and even Miles Davis made fewer mistakes than he often made in earlier recordings. (In order to illustrate more completely the interaction among the players, I have made a full transcription of take 2.) Throughout the performance Max Roach's drumming is particularly effective. His snare drum and bass drum fills provide enlivening rhythmic counterpoint to the theme and improvised melodies. During his solo he imitates both the rhythm and the melodic direction of the theme, as shown in Example 1.

EXAMPLE 1

The image shows two staves of handwritten musical notation. The top staff is labeled 'THEME' and features a circled 'B1-1' above the first measure. The bottom staff is labeled 'ROACH' and features a circled 'B9-1' above the first measure. Both staves are in 4/4 time and contain complex rhythmic patterns with many triplets. To the right of the 'ROACH' staff, there are three staves labeled 'HIGH HAT', 'SNARE DRUM', and 'BASS DRUM'.

Parker's solo is three choruses long in take 2, four in take 3. In both, motive M.2B occurs an unusually large number of times. The complete form of this motive, the "Ornithology" incipit, begins his solo in take 3, just as it begins "The Jumpin' Blues" solos of 1942.

The other transcribed blues solo in Volume II, "The Squirrel" (II, 274f) is significant because it is among the lengthiest samplings of Parker's art. Recorded in an informal jam session in a California night club, it contains a 12-chorus solo and four additional one-chorus solos. These solos are distinguished by several unusual phrases, such as those beginning in measures 51-1, 53-12, 58-1, and 64-1.

Several other solos were transcribed and analyzed but were omitted from Volume II. They are: "Billie's Bounce," 2-3/46; "Barbados," 8/29/48?, takes 1, 3, and 4; "Barbados," 3/5/49B; "Now's the Time," 11/49; "Now's the Time," 8/4/53; and "Happy Bird Blues."

These twenty-five transcriptions contain 103 blues choruses, a sampling comparable to that used in the preceding chapter. The tempo range here is narrower, however; the slowest is a moderate ♩ = ca. 135, and the fastest a brisk ♩ = ca. 260. Thus, no florid blues in F exists that would be comparable to "Parker's Mood."

Sixteenth-note passages are common, occurring even in the fastest piece. Not surprisingly, they tend to be made up largely of stock phrases, as shown in measures 9 and 10 of Example 3.

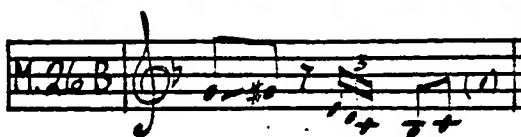
Little significant difference exists between "Billie's Bounce" of 1945 (the first mature-period piece in this group) and "Now's the Time" of 1953. Only motive M.34 can be called a late motive, appearing only after 1947. Otherwise, all the principal motives in this genre occur throughout the mature period. (The two early blues, of course, exhibit different traits, as shown in Chapter 4.) The most common motives in these blues are:

M.1A	M.16A	M.1B
M.2A	M.9	M.4C
M.4A	M.5B	M.10
M.2B	M.7	M.4E
M.3A	M.5C	M.5A
M.8	M.21	M.6A
M.14A		

This is an unusual collection of principal motives, for the first three are much more common than the next two, which in turn are nearly twice as common as any of the remaining motives. In comparing this list with the list on page 26, M.2B, 14A, 16A, and 21 emerge as distinctive motives of these pieces. Of the generally preferred motives, M.11A is missing and M.15 is extremely rare, occurring only in the piece played on tenor saxophone. Example 2 gives the summary of motives found in the blues in F, and Example 3 shows the main motives in context.

EXAMPLE 2 - Blues Motives in F

M. 1A	--	153	exs.
M. 1B	--	23	"
M. 1C	--	3	"
M. 2A	--	132	"
M. 2B	--	67	"
M. 3A	--	65	"
M. 3B	--	1	"
M. 4A	--	109	"
M. 4B	--	4	"
M. 4C	--	23	"
M. 4D	--	11	"
M. 4E	--	22	"
M. 4F	--	10	"
M. 5A	--	22	"
M. 5B	--	29	"
M. 5C	--	25	"
M. 6A	--	20	"
M. 7	--	26	"
M. 8	--	35	"
M. 9	--	33	"
M. 10	--	23	"
M. 11B	--	1	"
M. 12A	--	4	"
M. 13A	--	5	"
M. 14A	--	35	"
M. 14C	--	3	"
M. 15	--	1	"
M. 16A	--	32	"
M. 16B	--	2	"
M. 17A	--	5	"
M. 17B	--	1	"
M. 18A	--	2	"
M. 19A	--	7	"
M. 19C	--	6	"
M. 21	--	25	"
M. 23B	--	2	"
M. 24	--	1	"
M. 25	--	6	"
M. 26A	--	2	"
M. 26B	--	15	"
M. 28	--	3	"
M. 31	--	1	"
M. 34	--	14	"
M. 35	--	2	"
M. 37	--	3	"
M. 45B	--	2	"
M. 46	--	2	"
M. 49	--	1	"
M. 54	--	3	"
M. 55	--	1	"



EXAMPLE 3

①

BLUES

M. 4B M. 2B

M. 19C

M. 54 M. 1A M. 4E

M. 2B (107.) M. 4E M. 2B M. 4E

M. 26B (107.) M. 10 (159.)

I

⑨

M. 1A (35%) M. 5C (25%) M. 3A (25%) M. 2B

M. 1A H. 4C M. 2A

M. 2A-8 (15%)

M. 21 (10%) M. 1A M. 5e (10%)

M. 3A

M. 34 (10%)

M. 34

M. 2B M. 14A (15%)

ii7

V7

I

I Got Rhythm (II, 279 - 317)

Ah-Leu-Cha	8/29/48?* (2 takes)
Chasin' the Bird	<u>5/47*</u> (3 takes), Spring 1948, <u>12/8/48</u> , <u>3/12/49</u> , 4/21/51
Flat Foot Floogie (different <u>b</u> section)	12/29/45* (2 takes)
Salt Peanuts	<u>5/11/45*</u> , 1/24/46, 12/12/48, <u>1/22/49</u> , <u>2/5/49</u> , <u>2/19/49</u> , 5/49 (2 takes), 12/50, 5/15/53
Your Father's Moustache	2/16/53

This relatively short list clearly shows that Parker's favorite pieces in F based on the harmonic structure of "I Got Rhythm" were "Chasin' the Bird" and "Salt Peanuts." The latter deviates from Gershwin's original harmonies in measures b-3 & 4, by employing the D minor chord rather than D dominant seventh. But the effect on Parker's improvised melodies is slight, and in some cases nonexistent.

The first recording of "Salt Peanuts" on this list² is one of the best known recordings in jazz (see also "Hot House" in the following chapter). The theme itself is intentionally simple and riff-like, with its comical "salt PEA-nuts" motive, sung by Dizzy Gillespie, the clown prince of bop. But the piece as a whole is one of the most complex in the bop repertory, consisting of 1) a composed introduction, 2) a unison theme statement, 3) a composed interlude, 4) another theme chorus, in which the a sections are played and "sung" and the b section is improvised (by Parker), 5) a second interlude that is half improvised and half composed, 6) two solo choruses (by pianist Haig and by Parker), 7) a third interlude that is partly composed and partly improvised, 8) a third solo chorus (by Gillespie), 9) a half-chorus drum solo (by Sid Catlett), and 10) a repeat of the introduction, serving as a coda. Because of this departure from the usual continuous-variation structure, I transcribed a full score of the performance (II, 279f).

Throughout the piece the group plays well; the composed

sections in particular are precise and clean, due largely to Catlett's conservative but impeccable drumming. Al Haig's solo is the artistic low point of the record, but it is counterbalanced by Gillespie's typically exuberant and Parker's finely organized solos.

Within Parker's solo chorus is a miniature theme and variations. The second halves of each a section are closely related, as shown in Example 4. In addition, variations

EXAMPLE 4



of the same half cadence appear midway through sections a₁ and a₂. The climax of the solo occurs near the end, in the longest phrase (measures 4b-5 through 4a₃-5). Here Parker ignores the natural phrase division of the theme and creates an asymmetrical phrase rich in unpredictable accents and chromatic harmonies.

The tempo of this famous "Salt Peanuts" recording is rapid, ♩ = ca. 295. Yet the subsequent recordings are substantially faster. The version taken from the Royal Roost broadcast of December 12, 1948 is played at ♩ = ca.

360. As might be expected, Parker's two-chorus solo contains a few sloppily played notes. On the whole it is well played, however. It begins with an imitative duet with Davis that Parker terminates with two high Cs and a high F, the highest note in the transcriptions. His solo ends with a paraphrase of the forthcoming interlude (measures 5a₃-1, 2, 3). The complex form of the earlier recording is intact, but the solos are longer in most cases.

Another version of the same piece, dating from the Royal Roost broadcast of February 5, 1949, has a tempo of ♩ = ca. 385, and is the fastest piece transcribed.³

Parker's solo is amazingly facile, although he has to rely heavily on some stock motives because of the speed. As before, he previews the forthcoming interlude eight measures before his solo ends. The form of the performance is identical to that of the earlier broadcast performance.

Two other "Salt Peanuts" solos that were transcribed and analyzed do not appear in Volume II; they date from December 1950 and May 1953.

Two years after the initial "Salt Peanuts" recording session, Parker first recorded the slower "I Got Rhythm" composition, "Chasin' the Bird." The theme is distinctive, for it consists of two melodies that bump and jostle one another haphazardly in the a sections. The b section has no precomposed theme, so as is customary, Parker improvises in that section. Parker's main solo in each take is one chorus long. None of the takes are inspired, and all are marred by a slight intonation discrepancy between Parker and Davis.

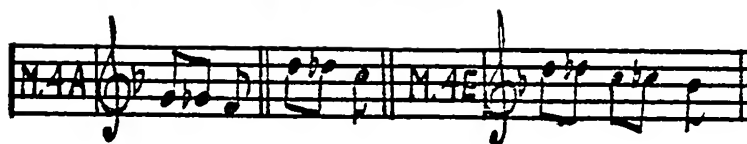
As usual, longer solos occur in recordings made outside the studio. Two such performances originated from Royal Roost broadcasts, on December 18, 1948, and March 12, 1949. Both performances are faster than the original 1947 recordings, and the first finds both players and club audience in excellent spirits. In each, Parker's solo is two choruses long and, in general, typical of the genre. Both solos

contain a quotation: Lehar's "Frasquita Serenade" in the first and Chopin's "Minute" Waltz in the second. The latter melody perhaps occurred to him because of its similarity to M.45A-B, motives that he used only in this key.

Analysis of the eighteen choruses in these ten solos indicates the following motives are most prominent: M.4A, 1A, 3A, 2A, 12A, 2B, 4E, 5B, 6A, 14A, 7, and 10. A comparison with the list of page 26 shows that M.12A and 14A are unusually prominent. Several of the generally preferred motives are missing from these pieces entirely: M.4D, 11A (also absent from the blues), 15 (rare in the blues, as well), and 17A. The summary of motives appearing in this group of pieces is shown in Example 5, and the prominent motives are shown in context in Example 6.

EXAMPLE 5 - "I Got Rhythm" Motives in F

M. 1A	--	51	exs.
M. 1B	--	6	"
M. 2A	--	36	"
M. 2B	--	23	"
M. 3A	--	39	"
M. 3B	--	3	"
M. 4A	--	55	"
M. 4B	--	1	"
M. 4C	--	8	"
M. 4E	--	22	"
M. 4F	--	1	"
M. 5A	--	8	"
M. 5B	--	19	"
M. 5C	--	7	"
M. 6A	--	19	"
M. 6B	--	1	"
M. 7	--	14	"
M. 8	--	2	"
M. 9	--	5	"
M. 10	--	12	"
M. 12A	--	34	"
M. 12B	--	2	"
M. 13A	--	3	"
M. 14A	--	15	"
M. 14B	--	2	"
M. 14C	--	4	"
M. 16A	--	7	"
M. 17B	--	1	"
M. 17C	--	2	"
M. 18A	--	1	"
M. 19A	--	1	"
M. 20	--	4	"
M. 22B	--	6	"
M. 23A	--	2	"
M. 23B	--	1	"
M. 25	--	2	"
M. 26B	--	2	"
M. 27	--	1	"
M. 28	--	1	"
M. 29A	--	1	"
M. 30	--	3	"
M. 32	--	1	"
M. 34	--	2	"
M. 35	--	4	"
M. 37	--	2	"
M. 38	--	4	"
M. 40A	--	2	"
M. 41	--	3	"
M. 45A	--	9	"
M. 45B	--	2	"



M.46	--	1	exs.
M.50	--	1	"
M.55	--	1	"

EXAMPLE 6

I GOT RHYTHM

(a-1)

M. 1A M. 4E M. 2B M. 9 (10%) M. 5C

M. 45A (20%) M. 3A (15%) M. 3A (20%)

(a3 of last chorus - 40%)

(alternatives)

I

(a-5)

M. 4A (20%) M. 12A (25%)

M. 13A (20%) M. 12A

M. 1A M. 4E (25%) M. 10 (25%)

M. 4E M. 1A M. 1A M. 2B M. 14A M. 12A

I

IV
Em

I

(b-1)

M. 3A M. 6A M. 25

M. 2A (40%) M. 3B (15%) M. 5B

This system contains two staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, with labels M. 3A, M. 6A, and M. 25 above the notes. The bottom staff has a treble clef and a key signature of one flat (Bb). It contains four measures of music, with labels M. 2A (40%), M. 3B (15%), and M. 5B below the notes. A final measure in the bottom staff contains a sharp sign (#2). Below the staves is a single bass staff with a bass clef and a key signature of one flat, containing a single note.

(b-5)

M. 3A (35%) M. 3A (35%)

M. 5B M. 4E M. 3A M. 1A M. 5C (20%)

V7

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, with labels M. 3A (35%) and M. 5B above the notes. The middle staff has a treble clef and a key signature of one flat (Bb). It contains four measures of music, with labels M. 4E, M. 3A, and M. 1A above the notes. The bottom staff has a treble clef and a key signature of one flat (Bb). It contains four measures of music, with labels M. 5C (20%) and M. 1A above the notes. Below the staves is a single bass staff with a bass clef and a key signature of one flat, containing a single note. Below the bass staff is the label V7.

Other Pieces (11, 318 - 341)

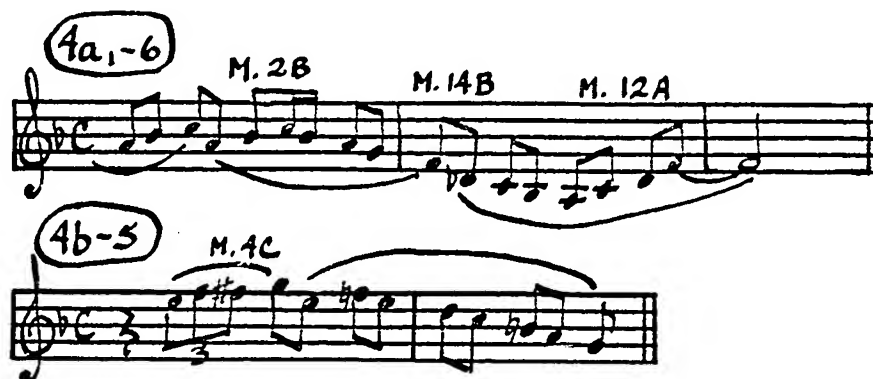
Almost Like Being in Love (also in F, G)	3/25/52*
Autumn in New York (also in E flat, D flat)	1/23/52*
Ballade (I Got It Bad)	10/50*
Confirmation	9/29/47, 2/19/49, 11/49, 2/18/50 (2 takes), 4/21/51, 8/4/53*
Cuban Holiday	8/51
Dancing in the Dark (see also E flat)	7/5/50*, 3/24/51
Dream of You	1/45*
East of the Sun (also in E flat, C)	7/5/50*, 3/24/51, 8/27/54
Easy to Love (also in A flat, C)	7/5/50*
Embraceable You	10/28/47* (2 takes), 9/18/49, 2/18/50, 11/24/50, 12/50, Spring 1951, 11/1/52, 3/30/53
Fiesta	3/12/51*
Fine and Dandy	9/13/47**, ca. 1948, ca. 1949-50, 11/24/50
Get Happy	6/6/45* (6 takes)
Honeysuckle Rose	12/2/40**
How Deep Is the Ocean (also in E flat)	9/20/47**
I Remember You	8/4/53*
Irresistible You	6/16/52
Just One of Those Things	3/31/54*
Klaunstance (Just the Way You Look Tonight)	4/24/48*
La Cucuracha	1/28/52*
Leap Frog	6/6/50* (2 takes)
Little Willie Leaps	8/47* (3 takes), 12/25/48, ca. 1949-50, 6/30/50, ca. early or mid-1952
Lullaby in Rhythm	4/12/51
Mama Inez	1/28/52*
Mambo	12/21/50*
Mambo Fortunado	ca. early 1950s?
Marmaduke (Honeysuckle Rose)	9/48* (6 takes)
My Old Flame	11/4/47*, Spring 1948, 3/48
Old Folks	5/22/53*
Out of Nowhere (also in G)	7/5/50*
Scrapple from the Apple	11/4/47* (3 takes), 1/15/49, 1/22/49, 2/5/49, 2/12/49, 2/26/49, 5/49, ca. 1949-50, 2/18/50,

Scrapple from the Apple (cont'd.)	<u>11/24/50</u> , <u>4/12/51</u> , <u>9/26/52</u>
Sly Mongoose	9/26/52
They Can't Take That Away from Me (also in E flat)	7/5/50*, 4/7/51
This Time the Dream's on Me	Spring 1948 (2 takes), 6/23/51, 9/26/52, 6/30/50
Way You Look Tonight, The What Is This Thing Called Love (also in C, D)	Spring 1948, 4/21/51 <u>3/25/52*</u>

This large list includes many pieces useful for research. Among the most important are two that are closely related, Fats Waller's "Honeysuckle Rose" (Printed in Tirro 1967: 318) and Parker's "Scrapple from the Apple" (Printed in Tirro 1967: 323). The second, part of the silent theme repertory, is based on the a section of "Honeysuckle Rose" and the b section of "I Got Rhythm."⁴

"Honeysuckle Rose" (11, 14) is among Parker's earliest recordings with the McShann band. Some aspects of it were discussed in Chapter 4, but it should also be mentioned that some of Parker's most common ways of handling sections of the "Scrapple from the Apple" improvisations appear in this early piece, as shown in Example 7.

EXAMPLE 7



A good performance of "Scrapple from the Apple" dates from the Royal Roost broadcast of January 15, 1949. In the second chorus of his solo, Parker utilizes short-note

descents extensively (measures $3a_1-2,3$ & 4 , $3b-1,2$ & 3 , and $3a_3-4$). At the start of his final eight measures he quotes a bit of his own "Billie's Bounce." Throughout the solo Parker shows a preference for motives M.1A, 2B, and 5C. The performance has its share of flubbed notes, and is further marred by a momentary rhythmic instability in the final theme chorus, but the lively spirit and melodic invention of Parker's solo compensate for these technical shortcomings.

The remaining performances are also flawed, and further lack some of the vitality of the preceding piece, but have interesting features, nonetheless. The November 24, 1950 version (II, 320f) was recorded in Sweden with musicians who were evidently unfamiliar with the piece, and who consequently used the entire harmonic structure of "Honey-suckle Rose." Thus, in the first four measures of each bridge, the rhythm section moves into the subdominant, and Parker follows their harmonic lead each time. The version recorded at a Boston night club on April 12, 1951, is about 15 minutes long; Parker's nine-chorus solo alone lasts about four-and-one-half minutes. Unfortunately he is in inferior form. He takes eight measures to begin his solo; thereafter he has trouble getting notes in the right place rhythmically, and sometimes plays distressingly flat.

The latter recording shows Parker in the unusual position of second soloist, preceded by tenor saxophonist Wardell Gray, whose seven-chorus solo is a veritable catalog of Parker clichés. The most prominent motives in Parker's solo are M.5B, 5C, and 6A, a deviation from the procedures found in earlier versions. In such a lengthy solo, quotations are inevitable; "Buttons and Bows" and "Au Privave" both appear, as does the "Scrapple" incipit, in an ascending minor-second sequence (measures $12a_3-1,2,3$ & 4). Finally, the first two phrases of the "Scrapple" theme appear (measures $11a_2-1, 2, 3, 4$), with the second transposed a minor second higher,

giving rise to a surprising amount of chromaticism.

In addition to the pieces discussed above, I transcribed and analyzed Parker's "Scrapple from the Apple" solos from the 11/4/47 (takes 2 and 3), and 2/18/50 performances, but omitted them from Volume II.

These seven transcribed solos contain 20 choruses, a larger sampling than the "I Got Rhythm" sampling in this key. The tempo range is relatively narrow, varying only between ♩ = ca. 205 and ♩ = ca. 260. Consequently, the general rhythmic make-up of each solo is similar, based largely on eighth-note motion.

An unusual feature of these solos is the large number of phrases that are a minor second higher than expected. Some have been pointed out in the preceding discussion. Their locations are as follows:

11/4/47 -- C2a₃-3 & 4
2/18/50 -- 2a₂-4 & 5, 2a₃-3 & 4
11/24/50 -- 3a₂-3
4/12/51 -- 11a₂-3 & 4, 12a₃-3 & 4, 15a₁-3 & 4

These passages tend to occur in measures a-3 & 4, where the rhythm section plays ii₇ - V₇. Parker's chromatic melodies at these points usually imply ^biii₇ - ^bVI₇.

Analysis of these transcriptions reveals these motives as the most prominent: M.1A, 2A, 4A, 2B, 5B, 3A, 6A, 5C, 7, 14A, 4C, 4E, and 34. A comparison of this list with the list on page 26 shows that the distinctive motives for these pieces are M.2B, 5C, and 34. Of the generally preferred motives, M.15 (as might be expected by now) and 16A are missing. Example 8 shows the most common motives in context.

Another of his favorite pieces in F is Gershwin's ballad, "Embraceable You." This piece is important both because it is the most frequently-recorded slow piece in F, and because it provides another opportunity for inter-key comparisons, since two pieces in E flat are based on the same song (see Chapter 16).

EXAMPLE 8

SCRAPPLE FROM THE APPLE

(a-1)

M.7 M.4SA (a1-25%) M.1A M.5C (25%)

M.1A (25%)

M.4C M.4A M.2A

a₃ only M.6A M.4C M.1A

(a-5)

M.1A M.5A M.5B

M.1A M.4E M.3A (a₁ only) M.5B

M.1A M.4E M.2B M.1A (30%)

M.9 (a_{1,3}-15%)

I IV I

(b-1) M. 21 (25%)

M. 3A
M. 1A
M. 6A
M. 3B
M. 5B

(b-5)

M. 4C (25%) M. 4A M. 4A M. 4 M. 1A M. 32 M. 2B M. 3A
M. 30 (25%)
M. 1A M. 5C (25%) M. 4E
(to a.s.)

Parker's first recordings of "Embraceable You" in F date from the recording session of October 28, 1947 (see also "The Hymn" and "Dexterity" in the preceding chapter, and "Dewey Square" in Chapter 7). Take 1 is well-known because of a fine development of the initial figure (Example 9) in the first five measures of the solo. Later,

EXAMPLE 9



more variants of the motive appear (measures $A1a_2-3$ & 4). These passages are justly admired, as is the entire solo, rich in florid melody and fluid rhythm. Take 2 is slightly faster and less inventive, but good, nevertheless. Although Parker plays the first chorus of each take, he avoids the Gershwin melody almost entirely; only two half-measure quotes occur in each solo. As is standard in slow performances, the motives appear in time values that are halved or quartered compared to those found in moderate and fast pieces.

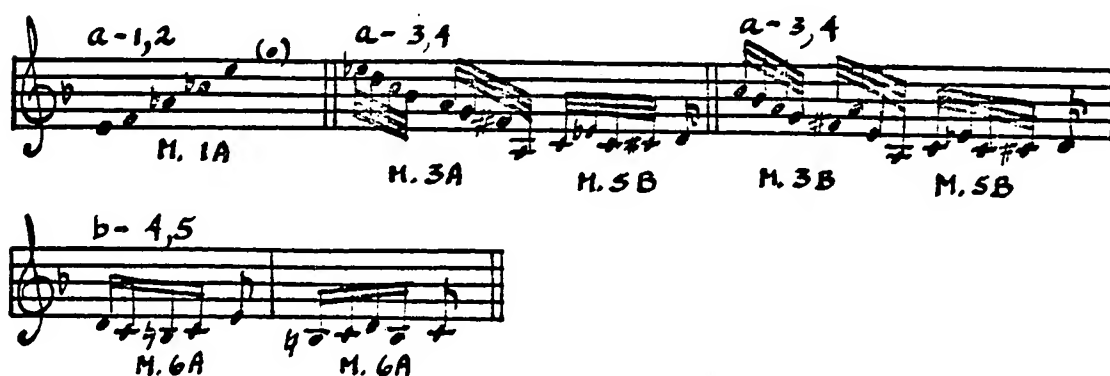
None of the subsequent recordings of "Embraceable You" are as good as the first version discussed above, but some add substantially to our knowledge of his approach to this piece. The solo recorded during a Jazz at the Philharmonic concert on September 18, 1949, contains elements from the 1947 recordings, especially in the second a section. Unlike the earlier recordings, however, it also contains generous portions of the original Gershwin theme.

The fastest version dates from a concert in Sweden on November 24, 1950 (see also "Scrapple from the Apple" from the same concert). The tempo, twice as fast as in the first take of 1947, forces a reduction of the florid melodic

activity; nevertheless, sixteenth notes are plentiful, especially in the first half of the second chorus. The initial motive from the first 1947 recording once again reappears (measures 1a₂-1 & 2 and 1c-7 & 8). Most of the first chorus is a paraphrase of the theme, as is the last third of the second chorus. The piece ends with a cadenza that concludes with his stereotyped quote of "Country Gardens."

Although this small sampling of "Embraceable You" is insufficient to give a complete picture of improvisation techniques, it is enough to indicate some favorite motives. The most common motives are largely those that would be expected: M.2A, 6A, 1A, 3A, 8, 1B, 5B, 4A, and 4E. The slow tempo permits Parker longer than usual amounts of time to think of new phrases; consequently fewer applications of his stock motives occur. Sudden bursts of sixteenth and thirty-second notes may occur anywhere, and may suggest a variety of fast-moving harmonies superimposed over the basic progressions of the theme. But a few phrases do appear repeatedly in the same locations, as shown in Example 10.

EXAMPLE 10



Another feature common to most of his performances of this piece (both transcribed and untranscribed) is a large amount of theme paraphrase. In several cases the paraphras-

ing may result from Parker's solo chorus being the first chorus of the piece, although that fact inspired almost no use of the theme in the 1947 versions. But another explanation suggests itself when all of the ballad performances are considered: Parker simply tends to utilize the original melody of a song when the song is slow. The other famous ballad recordings in F, "My Old Flame" (11/4/47), is but one of several examples that demonstrate this feature.

Another piece in this key that Parker liked was "Little Willie Leaps," a theme based on the chords of "All God's Children Got Rhythm." The first recording dates from the Miles Davis session of August 1947 at which Parker played tenor saxophone (see also "Sippin' at Bells" earlier in this chapter). In each of the two useable takes, Parker plays a one-chorus solo. These solos appear to be high in theme paraphrase material because the theme contains an abundance of his stock improvising phrases, especially M.3A. Both solos start with identical two-measure breaks; otherwise they are mostly dissimilar. Aside from the lower range of the solos, other clues indicate that the solo is distinctively a tenor-sax solo: M.2B (measures B2a₁-2 and B2a₂-2), and M.20 (measures C2a₁-4, C2a₂-4, and C2b₂-6) appear a perfect fourth lower than usual, indicating that, as in "Sippin' at Bells," he was thinking that he was playing in concert B flat on the alto sax.

Four other recordings of this piece exist in which Parker plays the alto sax. The best of these dates from the Royal Roost broadcast of Christmas 1948. Parker's solo is two choruses long. It contains several partial phrases found in the earlier recordings on tenor sax, mostly involving the ubiquitous M.3A. As usual, Parker is freer, more adventuresome melodically when away from the studio, as is demonstrated by the humorous quotes of the popular song, "Why Was I Born?" and Kreisler's Caprice Viennois.

One other transcription deserves brief mention. On

March 25, 1952, Parker recorded "What Is This Thing Called Love" with a big band. This recording is one of a series of pieces to be discussed in the following chapter, for it begins in the key of C. The last chorus of the arrangement is in F, however, and consists mostly of a solo by Parker. It contributes a few motives to the total picture of F-major improvisations.

As in the solos in B-flat major, the solos in F major are generally uninfluenced by the melodic themes of the pieces played. The main exceptions occur in the performances of the ballad, "Embraceable You." Also as in the B-flat solos, there are several significant carryovers of motives from one group of pieces to another when the harmonic context is the same. The following chart, based on Examples 3 (pp. 131f), 6 (pp. 140f), 8 (pp. 146f), and 10 (p. 149), shows the principal carryovers, which in many instances differ from those found in B flat.

<u>Harmonic context</u>	<u>Location</u> (measure numbers in parentheses)	<u>Motives</u>
I	Blues (1,2) I Got Rhythm (a-1,2)	M. 2B
I or V ₇	I Got Rhythm (a-1) Scrapple (a-1)	M. 45A
V ₇ of IV - IV	Blues (4,5) I Got Rhythm (a-5,6) Scrapple (a-5, 6)	M. 1A-4E-10
iv - I	Blues (10, 11) I Got Rhythm (a-6,7) Scrapple (a-6,7)	M. 2B-14A
V ₇ of ii or iii ₇ - ^b iii ₇	Blues (8) I Got Rhythm (a-3) Scrapple (a-8)	M. 3A, 9
V ₇ of ii	I Got Rhythm (b-4,5) Scrapple (b-8) Embraceable You (a-3,4)	M. 3A-5B

<u>Harmonic context</u>	<u>Location</u> (measure numbers in parentheses)	<u>Motives</u>
$ii_7 - V_7$	Blues (9, 10) I Got Rhythm (b-7,8) Scrapple (b-7,8)	M.1A-5C
$Vb_9 - I$	Blues (10) I Got Rhythm (a-4,b-8)	M.3A
Vb_9 of vi	I Got Rhythm (b-2) Scrapple (b-2)	M.3A
V_7 of ii	I Got Rhythm (b-3) Scrapple (b-3)	M.6A
V_7 of V	I Got Rhythm (b-5,6) Scrapple (b-5,6)	M.4A

Once again as in B flat, several potential carryovers do not occur. One phrase appears only in a_3 sections of "I Got Rhythm" pieces because it relates directly to the subsequent interlude in "Salt Peanuts." But no comparable logic explains the prominence of M.45A in measure a-1 of "I Got Rhythm" and "Scrapple from the Apple" and its complete absence from the beginning of the blues. Other differences occur between the harmonically similar bridges of "I Got Rhythm" and "Scrapple from the Apple:" 1) M.21 is prominent in b-1 of "Scrapple," but is totally absent from "I Got Rhythm;" 2) M.3A on Vb_9 of ii is more common in b-5&6 of "I Got Rhythm;" 3) M.41 is more common in b-5&6 of "Scrapple;" and 4) M.32 is more common in b-7&8 of "Scrapple." Perhaps Parker considered certain phrases appropriate for one piece and inappropriate for another. Or perhaps these differences are merely coincidental and reflect the incomplete picture provided by these transcribed samplings, which are small compared to the number of times he must have played these pieces during his career.

The most prominent motives found in the fifty transcriptions of F-major solos are:

M.1A	M.8
M.2A	M.1B
M.4A	M.5C
M.3A	M.4C
M.2B	M.10
M.6A	M.12A
M.5B	M.5A
M.7	M.9
M.14A	M.16A
M.4E	M.21

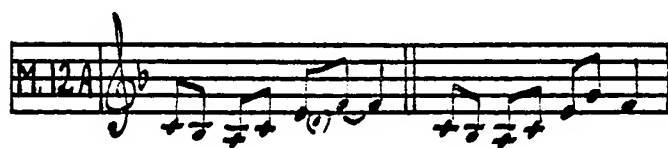
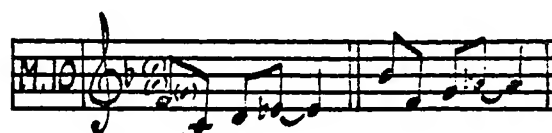
In comparison with the main list on page 26, we see that the most distinctive F-major motives are M.2B (more than half the transcribed examples are in this key), 14A (about 65% of the transcribed examples are in this key), and 21. In addition, more than half of the transcribed examples of these motives occur here: M.34 (about 70%), 38, 45A (100%), 45B (100%), and 55. Of the generally preferred motives, M.11A and 15 are extremely rare in these pieces. Example 11 is the motive summary for F major.

EXAMPLE 11 - F-Major Motives

M. 1A	--	332	exs.
M. 1B	--	62	"
M. 1C	--	9	"
M. 2A	--	255	"
M. 2B	--	129	"
M. 3A	--	173	"
M. 3B	--	13	"
M. 4A	--	230	"
M. 4B	--	9	"
M. 4C	--	61	"
M. 4D	--	21	"
M. 4E	--	71	"
M. 4F	--	11	"
M. 5A	--	48	"
M. 5B	--	86	"
M. 5C	--	62	"
M. 6A	--	90	"
M. 6B	--	1	"
M. 7	--	80	"
M. 8	--	64	"
M. 9	--	44	"
M. 10	--	54	"
M. 11A	--	4	"
M. 11B	--	4	"
M. 12A	--	50	"
M. 12B	--	2	"
M. 13A	--	12	"
M. 14A	--	75	"
M. 14B	--	3	"
M. 14C	--	11	"
M. 15	--	1	"
M. 16A	--	39	"
M. 16B	--	2	"
M. 17A	--	13	"
M. 17B	--	2	"
M. 17C	--	3	"
M. 18A	--	5	"
M. 18B	--	4	"
M. 19A	--	12	"
M. 19B	--	5	"
M. 19C	--	6	"
M. 20	--	9	"
M. 21	--	34	"
M. 22B	--	10	"
M. 23A	--	3	"
M. 23B	--	4	"
M. 24	--	6	"
M. 25	--	17	"
M. 26A	--	7	"
M. 26B	--	20	"



M. 27	--	2	exs.
M. 28	--	6	"
M. 29A	--	2	"
M. 30	--	12	"
M. 31	--	2	"
M. 32	--	5	"
M. 34	--	27	"
M. 35	--	9	"
M. 37	--	5	"
M. 38	--	11	"
M. 40A	--	2	"
M. 40B	--	1	"
M. 41	--	9	"
M. 45A	--	14	"
M. 45B	--	7	"
M. 46	--	3	"
M. 47	--	2	"
M. 49	--	1	"
M. 50	--	2	"
M. 54	--	3	"
M. 55	--	3	"





CHAPTER 10 - C Major

This body of pieces is larger than the F-major body and as large as the B-flat-major body. These three sets account for two-thirds of Parker's known repertory.

Blues (11,342 - 365)

Bird Feathers (see also

Bongo Beep; B flat)

Blow Top Blues

Bongo Beep

Bongo Bop

Back Home Blues

Cheryl

Cool Blues (also called Hot
Blues, Blow Top Blues)

Cosmic Ray

Dexter Blues

Funky Blues

Hot Blues

K.C. Blues

Leo the Lion

Passport (take 2 only)

Perhaps

Relaxin' at Camarillo

Visa

see Cool Blues

12/17/47* (3 takes)

10/28/47* (2 takes)

8/8/51* (2 takes)

5/47* (2 takes), 1/8/49,

3/57/49, 3/12/49, 11/49,

12/24/49, 2/18/50, 12/50

5/20/53

2/19/47* (4 takes), 1949,

ca. 1949-50, 6/30/50,

11/22/50, 11/24/50,

6/23/51, 9/26/52, 3/30/53,

5/9/53

12/30/52* (2 takes)

4/30/41*

6/52*

see Cool Blues

1/17/51*

8/51

5/5/49*

9/48* (6 takes)

2/26/47* (5 takes)

4/49*, 2/14/50, 2/18/50

As in the preceding two keys, an abundance of blues performances exist - about fifty performances. None date from the early period, but the large number of mature-period solos provides a full picture of techniques used in this genre.

Parker's favorite blues theme in C major was the simple, riff-like "Cool Blues," which he recorded on ten different occasions. He first recorded it during his first session after his release from Camarillo (see also "Dark Shadows" in Chapter 7). Four takes were recorded. The first two,

at brisk tempos, are sometimes referred to as "Hot Blues" or "Blow Top Blues." Takes 3 and 4, at slower tempos, inspired the better known title. In each, Parker plays the theme in the first and last choruses, and improvises in the second, third, and eighth choruses. The most striking element of these solos is the use of M.3A on G^b₉. This motive appears at measure 10 in all but two of his twelve solo choruses. Of the four takes, the first two sound rushed and tense at times, and the third starts too slowly and gradually becomes even slower. Take 4 has the best tempo and good solos.

These first performances of "Cool Blues" are all upstaged by the version recorded at a concert sometime in 1949 (II, 355f). Parker dominates the entire performance, playing three theme choruses, thirteen solo choruses, and three choruses of trading fours with drummer Don Lamond. His lengthy solo is melodically inventive, with humorous touches provided by quotations of "There's a Small Hotel," "Habañera" from Carmen, and "Introduction" from the Rite of Spring. A jubilant moment occurs at the beginning of chorus 5, when he reaches a high C. Several motives recur in fixed locations in a number of choruses: M.5C in measures 3 and 4; M.1B and M.10 in measure 5; M.9 in measure 8; and (as in the 1947 recordings) M.3A in measure 10.

The solo in the "Cool Blues" from the Swedish concert of November 24, 1950 (II, 362f) is shorter - five choruses - but contains moments of unusual interest. The six-measure segment beginning in measure 2-9 is filled with an extensive development of M.24. Chorus 4 begins with M.19C, as do several blues in this key. But Parker intentionally delays the motive one beat at first, and gradually catches up with the rhythm section during the first two measures. He then repeats the first half of the motive a fourth higher, as he has done in other pieces. Finally, he repeats the first four notes one octave higher, as though he were about to use

the motive for an unprecedented third time in succession. But he denies the expectation that he sets up, and goes on to a new idea.

One week after the "Cool Blues" session in early 1947, Parker returned to the recording studio to record four more pieces. The best known of these is his blues piece, "Relaxin' at Camarillo" (II, 346f). Its fame rests mainly on its autobiographically significant title, for none of the four extant takes is outstanding. All are weakened by pianist Dodo Marmarosa's stodgy, swing-style accompaniment in the first choruses. Parker's solos contain a large number of phrases involving M.6A; M.3A, of great importance in "Cool Blues," is unimportant here. Because the complex theme contains several Parker motives, segments of the theme seem to appear in the solo choruses, but the theme paraphrasing is illusory.

Parker's finest blues theme in C major is "Perhaps," which he unfortunately recorded on only one occasion, a recording session in September 1948 (II, 350f). Six takes were made; four of them were completed. The most unusual feature of his solos is the nearly identical beginning of each, a rarity found in no other set of pieces except "Night in Tunisia" (see Chapter 13).

His favorite blues theme in this key, other than "Cool Blues," was "Cheryl," which he recorded on nine occasions, beginning with a recording session in May 1947 (II, 349). A version from the Carnegie Hall concert of Christmas Eve, 1949, provides an excellent seven-chorus solo (II, 359f). Its main features are the recurring rhythmic pattern that he and Davis used on occasion (choruses 5 and 6), and the lengthy quote from Louis Armstrong's famous introduction to "West End Blues," recorded in 1928 (chorus 7). The tape copies that circulate among collectors are unfortunately marred by a dubbed-in commentary by Leonard Feather immediately following the Armstrong quote. (The recording with

its added announcement was originally broadcast on a Voice of America program.) Feather's commentary partially masks another quote, the popular wartime song, "Over There."

The only slow blues in C is "Funky Blues" (II, 364f), from an all-star recording session in June 1952. The piece is fourteen minutes long, and features two-chorus solos by eight different players. Typically, Parker's solo is filled with phrases of sixteenth- and thirty-second notes and irrational time values. Measures 4-3 through 4-7 are related to corresponding measures in slow B-flat blues. Also, the device of beginning a chorus with three varied statements of a one-measure phrase, found in "Parker's Mood" (Chapter 8), appears here in chorus 5.

Several other C-major blues solos that were transcribed and analyzed do not appear in Volume II. They are: "Visa," 2/18/50; "Cool Blues," 6/30/50; "Cool Blues," 9/26/52; "Cool Blues," 5/9/53; and "Back Home Blues," 8/8/51, takes 1 and 2..

The twenty-four solos discussed above contain 101 choruses. Detailed study of these solos reveals the same general conclusions that were found in the blues in B flat: 1) Parker's solos are uninfluenced by the theme of the piece being played; 2) they are uninfluenced by the playing styles of the accompanying musicians; 3) there are no significant changes in improvising style apparent in comparing early and late solos; 4) tempo is the primary factor in determining the nature of the solo; and 5) the preferred motives are clear. The main motives in this genre are: M.2A, 1A, 3A, 4A, 8, 5B, 6A, 10, 7, 1B, 11A, 9, 4C, 4E, 5C, 15, 24, and 5A. A comparison with the list on page 26 shows that the distinctive motives in these pieces are M.10, 1B, and 24. Of the generally preferred motives, only M.14A is missing. Example 1 is the motive summary for these blues, and Example 2 shows the more common motives in context.

EXAMPLE 1 - C-Major Blues Motives

M.1A	--	105	exs.
M.1B	--	37	"
M.1C	--	3	"
M.2A	--	150	"
M.2B	--	11	"
M.3A	--	88	"
M.4A	--	72	"
M.4B	--	1	"
M.4C	--	29	"
M.4D	--	13	"
M.4E	--	24	"
M.4F	--	9	"
M.5A	--	18	"
M.5B	--	58	"
M.5C	--	22	"
M.6A	--	48	"
M.7	--	40	"
M.8	--	62	"
M.9	--	35	"
M.10	--	47	"
M.11A	--	37	"
M.11B	--	12	"
M.12A	--	15	"
M.12B	--	5	"
M.13A	--	3	"
M.14B	--	6	"
M.15	--	22	"
M.16A	--	15	"
M.16B	--	4	"
M.17A	--	9	"
M.17B	--	4	"
M.18A	--	15	"
M.19A	--	7	"
M.19B	--	6	"
M.19C	--	3	"
M.20	--	2	"
M.21	--	1	"
M.23A	--	4	"
M.24	--	19	"
M.25	--	2	"
M.26A	--	6	"
M.26B	--	5	"
M.28	--	2	"
M.29A	--	2	"



M. 29B	--	1	exs.
M. 31	--	3	"
M. 34	--	3	"
M. 37	--	2	"
M. 40B	--	1	"
M. 41	--	1	"
M. 48	--	3	"
M. 49	--	1	"
M. 50	--	3	"
M. 51	--	2	"
M. 53	--	2	"
M. 59	--	1	"



EXAMPLE 2

BLUES

①

M. 2A M. 6A M. 1A M. 5C (307) M. 1B

INC. M. 5C M. 2A

M. 5C

M. 4F M. 5 (107)

M. 3A M. 4C M. 2A M. 14B

M. 4A M. 17A M. 1A M. 26A

f ()

I

⑤ M. 16A (10%)

M. 12A (20%)

M. 12A M. 10 (35%)

M. 18 (20%) M. 10

M. 10 M. 18A (10%) M. 1A (10%) M. 4C

M. 1A M. 3A (30%)

M. 3A M. 2A

M. 2A M. 9 (35%) M. 5B

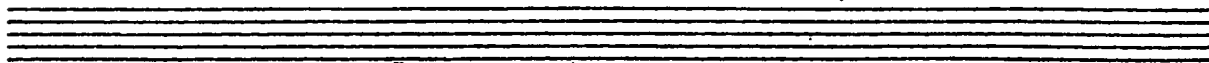
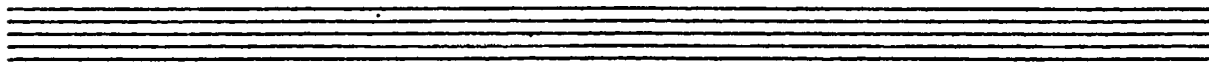
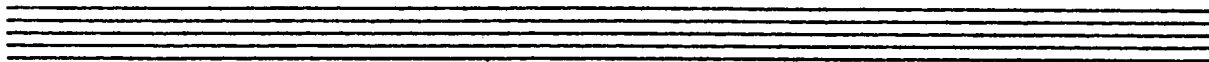
M. 9

M. 6A (10%)

(alternatives)

IV
EH

I



⑨

M. 24 (15%) M. 3A M. 19 B

M. 11A (35%) M. 3A (40%) M. 15 (15%)

M. 7 M. 11A M. 7 (10%) M. 6A

M. 11B (10%) M. 3A

M. 7 M. 8h (10%) (M. 4A) H. 5A H. 5B

M. 4C H. 4A H. 4A M. 5y (10%) (M. 2A)

II7 V7 I

I Got Rhythm (II, 366 - 383)

Constellation (different <u>b</u> section)	8/29/48?* (4 takes)
Fifty-Second Street Theme (different <u>b</u> section)	9/20/47**, 11/8/47**, 3/48 (3 takes), Spring 1948 (3 takes), Autumn 1948, 9/4/48, 12/25/48, 5/49 (2 takes), 5-7/49c, ca. 1949-50, 2/14/50 (5 takes), 2/18/50 (7 takes), 5-7/50 (2 takes), 6/30/50, (5 takes), 4/21/51 (3 takes), 6/23/51 (4 takes), ca. early or mid-1952 (2 takes), 9/20/52, 11/1/52, 11/14/52, 3/30/53 (2 takes)
Max Making Wax (different <u>b</u> section)	7/29/46*
Oscar for Treadwell, An Stuffy (different <u>b</u> section)	6/6/50* (2 takes) ca. mid-1949

This list contains just one piece based entirely on the chords of "I Got Rhythm" Nearly all use the "Honey-suckle Rose" chords in the b section. But only the first four measures of these b sections differ, so 28 of the 32 measures in each chorus of these pieces share the same harmonic structure.

The earliest useful recordings in this category are three takes of "Constellation," a fast piece dating from the "Parker's Mood" session (see Chapter 8). The theme is a simple scale passage played at the beginning of the first two a sections. Parker and Davis improvise in the remainder of these sections, and Parker improvises throughout the second half of the chorus, and continues with two more solo choruses. (Only these full choruses appear in Volume II.) The most prominent motives in these six choruses are M.4A, 6A, and 3A, which are common in many groups of pieces. But M.8g also occurs a number of times, and this phrase is unique to pieces in C. In addition, M.27, in a form found only in C, is prominent, occurring

always in measure a-5. All the remaining transcriptions in this genre are marked by the same motive in the same location.

Fifty recordings are known to exist of "Fifty-Second Street Theme" a theme by Thelonius Monk honoring the street in New York City where a number of jazz night clubs existed in the 1940s. Many of these recordings are too short to be useful, for Parker often used the piece as the closing theme for a show, playing only one theme chorus. Other performances are longer, but are masked by radio announcements. The version of September 4, 1948 is so marred throughout the theme chorus and the first eight measures of Parker's first chorus, but the remainder of this fine performance is unimpaired. The three-chorus solo is of interest primarily because of his rhythmic experiments. His melody in the bridge of the first solo chorus is made up of common Parker phrases, but they arrive three or four beats "too soon" in measures 2b-1 through 2b-3. A similar anticipatory phrase occurs in measures 4a₂-7, 8. Later, beginning in measure 4a₃-1, a quote of the "Cool Blues" riff appears two beats "late." More rhythmic games appear in the final theme chorus (untranscribed).

The best of the "Fifty-Second Street Theme" recording dates from another Birdland broadcast, on September 20, 1952. Parker's solo is five choruses long and fluently played. The most unusual feature of the solo is the unexpected appearance of M.44, the "High Society" motive, at the beginning of his final chorus. The transcriptions contain no other examples of M.44 outside the key of B flat. Other quotes also occur in this solo: the popular songs "Let's Have Another Cup of Coffee" and "I'm in the Mood for Love." But more important is the high degree of inventiveness maintained throughout the solo. The motives are mostly familiar, but their organization is consistently good.

A less interesting "Fifty-Second Street Theme," dating

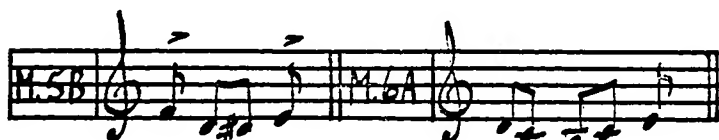
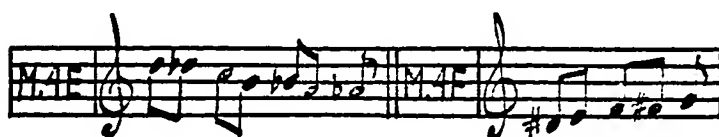
from June 30, 1950, was also transcribed and analyzed, but does not appear in Volume II.

The only piece based entirely on the "I Got Rhythm" chords is "An Oscar for Treadwell," from the session with Gillespie and Monk¹ of June 6, 1950 (see also "Relaxin' with Lee" in Chapter 5 and "Mohawk" in Chapter 8). The theme is a typical bop melody in the a sections, with the b section left open for improvisation. In the two usable takes, Parker plays typical solos. Neither take is inspired; Buddy Rich's heavy bass drumming negates the lighter, airier style of everyone else, and even causes the tempo to slow down after the first chorus of take 3. Take 4 is the better of the two, partially because Parker designs the bridge in his last chorus around a six-note motive.

The eight performances discussed above contain 21 choruses. They represent a time span of only four years, so no stylistic or motivic evolution is apparent. The tempos range from a bright ♩ = ca. 220 to a fast ♩ = ca. 335, so none of the solos are dominated by sixteenth-note motion. The most prominent motives are: M.4A, 6A, 3A, 2A, 5B, 27, 1A, 8, 4E, 4C, and 1B. A comparison of this list with the list on page 26 shows that the chief identifying motive in these pieces is clearly M.27. It also shows that M.1A is surprisingly rare. In addition, the generally common motives M.12A, 13A, and 14A are either rare or absent entirely. (M.14A is also missing from the blues in C.) Example 3 is the motive summary for these pieces, and Example 4 shows the main motives in context.

EXAMPLE 3 - C-Major "I Got Rhythm" Motives

M. 1A	--	32	exs.
M. 1B	--	17	"
M. 2A	--	37	"
M. 2B	--	12	"
M. 3A	--	39	"
M. 3B	--	3	"
M. 4A	--	60	"
M. 4B	--	2	"
M. 4C	--	20	"
M. 4D	--	9	"
M. 4E	--	22	"
M. 4F	--	12	"
M. 5A	--	11	"
M. 5B	--	36	"
M. 5C	--	8	"
M. 6A	--	40	"
M. 6B	--	6	"
M. 7	--	11	"
M. 8	--	30	"
M. 9	--	7	"
M. 10	--	8	"
M. 11A	--	11	"
M. 11B	--	2	"
M. 12A	--	2	"
M. 14A	--	1	"
M. 14B	--	2	"
M. 14C	--	1	"
M. 15	--	10	"
M. 16A	--	8	"
M. 17A	--	1	"
M. 17C	--	2	"
M. 18A	--	8	"
M. 19A	--	1	"
M. 19B	--	3	"
M. 25	--	11	"
M. 26B	--	1	"
M. 27	--	34	"
M. 29A	--	5	"
M. 30	--	2	"
M. 31	--	5	"
M. 32	--	1	"
M. 34	--	2	"
M. 35	--	1	"
M. 37	--	6	"
M. 40A	--	1	"
M. 40B	--	1	"
M. 42B	--	5	"
M. 44	--	2	"
M. 50	--	1	"
M. 51	--	9	"
M. 52	--	1	"



EXAMPLE 4

I GOT RHYTHM

(A-1)

I

I

(A-5)

I

III
EM

(b-1) (Based on "HONEYSUCKLE ROSE")

V₇

Other Pieces (11, 384 - 404)

April in Paris (also in B flat)	11/30/49*, Autumn 1950 (4 takes), 9/16/50
Begin the Beguine	1/28/52*
Bewitched	5-7/50
Cardboard	4/49*
Diggin' Diz (Lover)	2/5/46*, 3/30/53
Don't Blame Me	2/12/45, 11/4/47*, 4/21/51, 6/23/51, 9/26/52
East of the Sun (also in E flat, F)	1/8/49
Half Nelson	8/47* (2 takes), Autumn 1948, 12/25/48, 2/26/49, ca. 1949-50, 2/14/50
Hot House (What Is This Thing Called Love)	5/11/45*, 9/13/47**, Spring 1948, ca. 1948, 12/12/48, 1/15/49, 11/49, 2/14/50, 2/18/50, Spring 1951, 5/15/53
Hurry Home	3/5/49
I Can't Get Started (also in A flat)	3/25/46, 11/49, 2/14/50, 2/18/50, Summer 1950, 3/25/52*, ca. early or mid-1952
If I Love Again	5/22/53*
If I Should Lose You (also in B flat, F)	11/30/49*
I'll Always Love You	9/15/44* (3 takes)
Ladybird	11/50, ca. early or mid- 1952
Laura (also in A flat, B flat)	7/5/50*, 3/24/51, 4/7/51, 9/26/52
Lover (also in D flat)	1/23/52*
Nearness of You, The (also in A flat, E flat)	8/51
Night and Day (also in E flat)	3/25/52*
On the Sunny Side of the Street	9/20/47**, 1/53
Rocker	9/16/50, ca. Spring 1951, 9/26/52
Seventh Avenue	1/45*
Song Is You, The	12/30/52
Sorta Kinda	1/45*
Temptation (also in E flat)	1/23/52*
Tico Tico (also in A minor)	3/12/51*
What Is This Thing called Love (also in F, D)	ca. Autumn 1950 (5 takes), 9/16/50, 4/7/51, 3/25/52*, 6/52*, 9/26/52 (2 takes), 8/27/54

What's the Matter Now
White Christmas
Yardbird Suite

1/45*
12/25/48
3/28/46* (4 takes), 2/47

Within this large group of "other pieces," Parker's favorite was Cole Porter's popular song, "What Is This Thing Called Love." Twenty-three performances based on this piece are known. Half of them bear the original title; the other half are titled "Hot House" and belong to the silent theme repertory.

The first recording of "Hot House" is the most famous; it dates from the Gillespie session of May 11, 1945 that also produced "Salt Peanuts" (Chapter 9). In it, Parker's one-chorus solo is highly inventive and appropriately chromatic. It is also unusually symmetrical in phrase structure; each phrase except a one-measure phrase in the middle and the four-and-one-half-measure final phrase coincides closely with the four-measure phrasing of the theme. A hint of unification occurs when the material of measure $2a_2-1$ reappears in varied form eight measures later.

Another good performance was recorded sometime around 1948 at a dance. This extended version contains four-chorus solos by Parker as well as by the unknown tenor saxophonist and guitarist. Parker, in fine form, elicits approving comments and laughs from other members of the sextet (or perhaps from the audience) with his humorously intended quotes of "Moose the Mooche," the Overture to William Tell, and "Put Your Little Foot." The most regularly recurring motive is M.3A on C dominant minor-ninth, which occurs in three-fourths of the a-2 and a-3 measures.

A better known public-performance recording of "Hot House" dates from the Toronto concert of May 15, 1953, cited in Chapters 8 and 9. Parker's solo is three choruses long and becomes increasingly ornate as it progresses. The first chorus is relatively subdued, containing one three-

measure flurry of sixteenth notes. (It also contains a quote from the popular song, "Please," and M.53, the "Habañera" motive.) The next chorus begins with a two-measure flurry, a hint of things to come. The b section contains six more measures of sixteenths. But the climax occurs in the middle of the final chorus, where an entire ten-measure segment of the solo is constructed with sixteenth notes.

This performance also contains fine solos by Gillespie, who constructs a more logical and even more imaginative solo than Parker, and pianist Bud Powell. Charlie Mingus's bass line, except for his solo, sounds as if it were dubbed in at a later date, for it is noticeably louder than usual; nonetheless, the record is an important part of the jazz literature.

These performances represent a time span of eight years and were recorded under widely differing circumstances. Yet the tempos are surprisingly similar, ranging from ♩ = ca. 170 to ♩ = ca. 190. The next transcriptions, which use the original Cole Porter melody, also represent a variety of performance situations. Perhaps because the original melody is much simpler and less interesting than the "Hot House" melody, Parker consistently uses faster tempos, ranging from ♩ = ca. 215 to ♩ = 280.

Three of these performances are of an arrangement that utilizes a string section, an oboist, and a harpist. I have avoided all of these arrangements until now, because they present Parker in inferior and often limited contexts. But this arrangement allows Parker two complete solo choruses; furthermore, the second of these choruses is in the rarely-used key of D major.

The first of these three performances dates from a series of concerts played at the Apollo Theater in New York City in the Fall of 1950. It was recorded through a microphone held to a dressing room speaker (Tony Williams 1968-

1970: 37), so the recording quality is poor. The second, dating from the Carnegie Hall concert of September 16, 1950, has better sound quality. In the third, the sound quality is almost unbearably poor, and in addition, some of the string players become confused at one point, causing near-chaos during much of the recording. All three C-major solos by Parker are typical of his approach to the piece. (The D-major choruses are discussed in Chapter 12.)

All three of these Parker-with-strings recordings suffer from rhythmic imprecision and faulty intonation of the string players. But one final recording places Parker in more suitable company, for the arrangement is more jazz-oriented and the musicians play well. Dating from the recording session of March 25, 1952, it features Parker in a big-band setting. Once again he plays a typical one-chorus solo in C. But the final chorus, three-fourths of which is given to Parker, is in F, providing a further, if limited, opportunity for inter-key comparisons (see Chapter 16).

Two other pieces were studied, but were omitted from Volume II: "Hot House," 9/13/47; and "What Is This Thing Called Love," 6/52.

These nine different performances of "What Is This Thing Called Love" contain sixteen choruses in C major. They show that Parker's approach to improvisation on this harmonic frame is unaffected by differences in accompaniments provided by a small bop group, a swing group, a shabby string group, or a big band. The most common motives in his solos, regardless of settings, are: M.3A, 2A, 1A, 4A, 11A, 5B, 8, 6A, 7, 4C, 15B, 4E, and 24. A comparison with the list on page 26 shows that the distinctive motives in these pieces are M.11A, 15, and 24. In addition, the generally preferred motives M.9, 10, 12A, 13A, 14A, and 16A are all extremely rare or are missing entirely. Example 5 shows the most common motives in these pieces in their contexts.

EXAMPLE 5

WHAT IS THIS THING CALLED LOVE

(Q-1)

M.1A M.5C M.3A (80%) M.4C M.4A (25%)

M.25 (15%) M.3A M.24 (15%)

M.4D (10%) M.2A M.3A M.61A (10%)

M.17A (20% - always a phrase ending) M.53 (13-20%)

(Q-5)

M.4A M.8g (25%)

M.5B (15%) M.6A (35%)

M.3A (30%) M.1A M.5B

M.2A M.2A-8a (10%) M.5A

(V₇)

(Q₃)

b-1

M. 1C (90%) M. 2A M. 4A M. 1A M. 6A (30%)

M. 1A M. 4A (b2)

b-5

M. 7 M. 11A (55%) M. 3A M. 5B

M. 4E M. 11A (95%) M. 15 (70%)

V₇

Among the many remaining "other pieces" are several recordings of the ballad "I Can't Get Started." Unfortunately, most of them are incomplete, and the studio recording contains little improvisation. However, the first recording, from the Jazz at the Philharmonic concert of March 25, 1946, contains a good one-chorus solo. It contains only three brief theme fragments in decorated forms. Motives M.1A, 2A, 8, and 11A occur a few times but are not overused. The solo is typically ornate and rhythmically complex. A faster version dates from the summer of 1950. In it Parker plays all but a half-chorus of the three choruses. The first is partially a paraphrase chorus, while the second is almost totally devoid of thematic references. Both are dominated by sixteenth notes. The most prominent motive is M.8, which appears eleven times.

Both of these pieces are overshadowed by the excellent one-chorus solo in another ballad, "Don't Blame Me," from the recording session of November 4, 1947. Filled with sixteenth, thirty-second, and sixty-fourth notes and irrational time values, it remains a continually surprising and fresh solo, even after repeated hearings. Fragments of the theme appear occasionally, usually heavily ornamented. Several motives recur frequently, especially M.3A in each measure a-6, and M.11A in each measure a-5. But within exceedingly ornate phrases, these repetitions are by no means obvious or predictable. The chief weaknesses of the record are the piano introduction and the brief Davis solo, both of which appear pedestrian by comparison.

Once again there exists a large body of transcribed material, yielding a number of clear-cut improvisation procedures. In general the theme of a given performance has little or no influence on the subsequent improvisation; but rather the harmonic structure of the theme (blues, "I Got Rhythm," etc.) tends to be treated in a similar manner time after time. Further, as might be expected by now, numerous

carryovers occur from one genre to another when the harmonic context is the same. The following chart, based on Examples 2 (pp. 163f), 4 (pp. 170f), and 5 (pp. 176f), shows the main carryovers. This chart differs in a number of details from the corresponding charts for the last two keys (pp. 119 and 151).

<u>Harmonic context</u>	<u>Location</u> (measure numbers in parentheses)	<u>Motives</u>
I	Blues (1, 2; 12) I Got Rhythm (a-1 & 2; a-7) What Is This Thing (a-7)	M.6A
I	Blues (2) I Got Rhythm (a-7)	M.4F
(ii ₇ - V ₇) of IV	Blues (3,4) I Got Rhythm-Honeysuckle Rose (b-1,2,3) What Is This Thing (a-1,2)	M.1A-5C-1B or M.1A-5C-3A
IV	Blues (5,6) I Got Rhythm (a-6,7)	M.10-18A
iii ₇ - biii ₇ - ii ₇	Blues (7,8) I Got Rhythm (a-3,4)	M.9
ii ₇	Blues (9) I Got Rhythm (b-7) What Is This Thing (b-7,8)	M.7-11A
V _{b9}	Blues (10) I Got Rhythm (a-4, a-8) What Is This Thing (a-6,7, b-8)	M.3A
V _{b9}	Blues (10,11) I Got Rhythm (b-8) What Is This Thing (a-5)	M.8g
V _{b9}	Blues (10,11) What Is This Thing (a-6,7)	M.2A-8

The most prominent motives found in these 44 solos in C major are:

M. 2A	M. 1B
M. 3A	M. 4E
M. 1A	M. 10
M. 4A	M. 15
M. 8	M. 9
M. 5B	M. 5A
M. 6A	M. 5C
M. 11A	M. 27
M. 7	M. 4D
M. 4C	M. 24
	M. 2B
	M. 4F

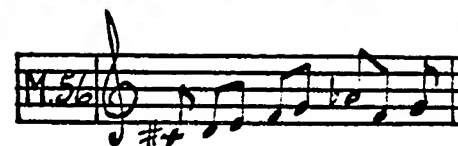
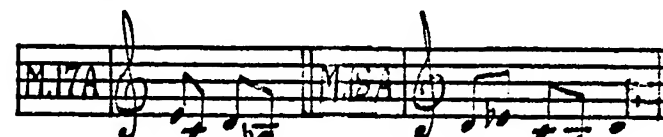
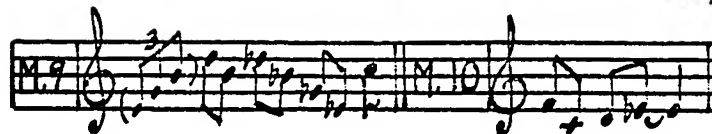
A comparison with the list on page 26 shows that motive M.2B is relatively rare, and that M.11A and 27 are unusually prominent in this key; these pieces contain about 65% of all the examples of M.11A and nearly all of those of M.27. In addition, this key contains large percentages of the transcribed examples of M.4F (50%), 15c (nearly 100%), 24 (55%), 51 (100%), 53 (65%), 56 (80%), and 61A (85%). Of the generally preferred motives, M.14A is extremely rare in this key. Example 6 is the motive summary for C major

EXAMPLE 6 - C-Major Motives

M. 1A	--	199	exs.
M. 1B	--	66	"
M. 1C	--	14	"
M. 2A	--	266	"
M. 2B	--	26	"
M. 3A	--	202	"
M. 3B	--	3	"
M. 4A	--	173	"
M. 4B	--	4	"
M. 4C	--	68	"
M. 4D	--	33	"
M. 4E	--	61	"
M. 4F	--	26	"
M. 5A	--	41	"
M. 5B	--	122	"
M. 5C	--	39	"
M. 6A	--	116	"
M. 6B	--	14	"
M. 7	--	73	"
M. 8	--	127	"
M. 9	--	44	"
M. 10	--	56	"
M. 11A	--	82	"
M. 11B	--	18	"
M. 12A	--	17	"
M. 12B	--	5	"
M. 13A	--	4	"
M. 14A	--	1	"
M. 14B	--	8	"
M. 14C	--	2	"
M. 14D	--	1	"
M. 15	--	56	"
M. 16A	--	21	"
M. 16B	--	4	"
M. 17A	--	21	"
M. 17B	--	8	"
M. 17C	--	3	"
M. 18A	--	24	"
M. 19A	--	12	"
M. 19B	--	9	"
M. 19C	--	3	"
M. 20	--	4	"
M. 21	--	5	"
M. 23A	--	4	"
M. 24	--	31	"
M. 25	--	20	"



M. 26A	--	8	exs.
M. 26B	--	8	"
M. 27	--	38	"
M. 28	--	6	"
M. 29A	--	7	"
M. 29B	--	1	::
M. 30	--	4	"
M. 31	--	9	"
M. 32	--	1	"
M. 34	--	5	"
M. 35	--	1	"
M. 37	--	9	"
M. 40A	--	1	"
M. 40B	--	1	"
M. 41	--	2	"
M. 42B	--	5	"
M. 44	--	2	"
M. 48	--	3	"
M. 49	--	2	"
M. 50	--	4	"
M. 51	--	11	"
M. 52	--	1	"
M. 53	--	5	"
M. 56	--	7	"
M. 59	--	1	"
M. 61A	--	5	"
M. 61B	--	1	"
M. 62	--	1	"



CHAPTER 11 - G Major

The remaining groups of pieces are considerably smaller than those in the last three chapters. Consequently, the transcribed samplings are correspondingly smaller, and the resultant conclusions less definitive. Nonetheless, a few important pieces in Parker's repertory remain to be examined in order to complete the improvisation picture.

Blues (11, 405 - 406)

4-F Blues	1/45*
G.I. Blues	<u>1/45*</u>
That's the Blues	<u>1/45*</u>

This pitifully small list would be passed over except that the blues generally are important in Parker's total output. The only known samplings in this key date from a recording session in which Parker serves as an accompanist to singer "Rubberlegs" Williams. He is poorly recorded because the singer is the focus of attention. In "That's the Blues," he plays throughout the last eight measures of the second chorus; in "G.I. Blues" and "4-F Blues" (both titles refer to military service during World War II) he confines himself largely to two-measure phrases that serve as commentaries on Williams's phrases. Therefore, conclusions are few and tentative; the most "frequently recurring" motive (only seven examples) is M.1A, followed by M.4A, 2A, 9, and 16A.

Other Pieces (11, 407 - 436)

Almost Like Being in Love (also in A flat, F)	3/25/52*
Bird Lore	see Ornithology
Deedle	2/26/49, 3/5/49
Everything Happens to Me	11/30/49*, 3/24/51, 9/26/52

Easy to Love (also in A flat, F)	7/5/50*, 8/23/50, Autumn 1950 (5 takes), 9/16/50, 4/7/51, Spring 1951, 11/14/52, 11/15/52, 8/27/54
How High the Moon	Spring 1948, 12/18/48, 11/24/50, Spring 1951, ca. early or mid-1952, 11/1/52
I Didn't Know What Time It Was (also in A flat, E flat)	11/30/49*
I'll Remember April	6/30/50, 7/5/50*, 4/12/51, 9/26/52
Lady Be Good	<u>12/2/40**</u> , <u>3/25/46</u>
Okiedoke	<u>1/49*</u>
Ornithology (How High the Moon)	<u>2-3/46</u> , <u>3/28/46*</u> (4 takes) 4-5/46**, Autumn 1948, 12/11/48, 1/1/49, <u>12/24/49</u> , ca. 1949-50, 2/18/50, 6/30/50, 6/23/51, 9/20/52, 9/26/52, 3/30/53
Out of Nowhere (also in F)	<u>11/4/47*</u> (3 takes), Spring 1948 (2 takes), <u>12/18/48</u> , 5/49 (2 takes), ca. 1949-50, <u>2/14/50</u> , 2/18/50, 6/30/50, 7/5/50*, ca. early or mid-1952, 9/26/52

Parker's favorite chord structure in G major is from the popular song, "How High the Moon." It is 32 measures long, in aa' form, and passes briefly through the key areas of F and E-flat major. During the 1940s and early 1950s it was widely used by jazz musicians, so Parker's 23 known recordings of it are to be expected.

The first few of these recordings belong to the silent theme repertory, for they utilize a bop-style melody, "Ornithology" (printed in Parker 1967: 23). Of all the silent-theme melodies in the bop repertory, this one is the most closely associated with Parker;¹ the title itself refers to Parker's nickname, "Bird," and the first phrase is the complete form of one of his favorite motives, M.2B. The best known versions date from the recording session of March 28, 1946. Three takes are extant, but the first take inexplicably contains no Parker solo. In each of the two

remaining takes Parker plays one solo chorus. The second solo is particularly fine, for it contains a passage of admirable rhythmic invention (measures D2b₁-6 through D2a₂-4). The chorus ends with a four-measure phrase that he used, in varied forms, in a number of subsequent performances (Example 1). The predominant motive in both solos, as well

EXAMPLE 1



as in all subsequent solos, is clearly M.1A.

Once again, performances recorded outside the recording studio contain longer solos. The version from the Royal Roost broadcast of December 11, 1948, contains a three-chorus solo. It begins with an inventively veiled reminder of the sequential nature of the harmonic structure (compare measures 2a₁-1 & 2 with measures 2a₁-5 & 6). Puckish excursions into Paderewski's "Menuet Célèbre," "Cool Blues," "I'm in the Mood for Love," and a sequential treatment of "I'll Remember April" make this solo one of the most quote-filled in the transcriptions. This performance is superior to the earlier studio recordings, not only because the soloists have longer to express themselves, but also because the "Ornithology" melody appears in a revised, improved form.

The Carnegie Hall concert of Christmas Eve, 1949 contains another performance of "Ornithology." The best moments in Parker's good two-chorus solo occur in the middle of the second chorus, when he builds his melody out of an

unusual rising arpeggio (from measure 3b₁-2). The first solo chorus ends with a variant of the phrase shown in Example 1.

The Birdland recordings of June 30, 1950 include an "Ornithology" with a four-chorus solo by Parker - one of his longest in this category. The first chorus ends with yet another variant of Example 1. In addition to the ubiquitous M.1A, M.3B is unusually conspicuous. Quotes from "There'll Never Be Another You" and "Poinciana" appear. Good solos by Fats Navarro and Bud Powell make this entire performance a fine example of bop.

Another four-chorus solo by Parker occurs in the "Ornithology" from the Birdland broadcast of September 20, 1952. Perhaps because this is the fastest of these pieces, Parker relies more heavily than usual on M.2A, 2B, 3A, 3B, and 5C. Still the solo is continually interesting, and the lively tempo generates much excitement. The only quote, other than a brief one from the "Ornithology" theme itself, is a rhythmically complex paraphrase of "The Song Is You."

Beginning in 1948, Parker often reverted to the "How High the Moon" melody in public performances, playing it sometimes in a free rhythm in the first chorus. Perhaps he was answering requests from night club patrons who knew the original melody but not the more complex "Ornithology" melody. Whatever the reason, the use of the simpler theme had no discernible effect on Parker's improvisations, since he seldom utilized theme material in his solos. The solo from the Swedish performance of November 24, 1950 was transcribed and analyzed, but was omitted from Volume II (as was the "Ornithology" of 2/18/50).

The eight performances discussed above contain 21 solo choruses. The approach to improvisation is similar in all eight because the tempo range is narrow (between ♩ = ca. 190 and ♩ = ca. 230 in all but the fast 9/20/52 performance). Aside from the absence of M.5Ca in recordings prior

to 1949, there are no significant changes in the application of motives during the six-and-one-half-year time span covered by these transcriptions.

The most prominent motives in these pieces are:

M. 1A	M. 2B
M. 2A	M. 4E
M. 3A	M. 14A
M. 4A	M. 4C
M. 5B	M. 12A
M. 3B	M. 5C
M. 7	M. 42A

The main distinguishing motives are M. 1A (which appears twice as often as any other motive), 3B, 14A, and 42A (which occurs only in these pieces). Of the generally preferred motives, M. 10 is unaccountably missing, as is M. 11A.

Example 2 shows the most common motives in context.

After "How High the Moon," Parker's favorite piece in G major was a slower popular song, "Out of Nowhere" (printed in Tirro 1967: 325). Like the former, it has a 32-measure harmonic structure in abab' form. However, Parker did not compose a new melody for it as he had done for "How High the Moon;" instead, he always paraphrased the original melody.

As is often the case, the first recordings are from a studio session, this one taking place on November 4, 1947. The three takes show an interesting evolution of musical thought. Each begins with an introduction by pianist Duke Jordan, followed by a full chorus by Parker. In take 1, the theme, heavily ornamented, appears sporadically in the first half of the chorus but disappears almost entirely into a sea of melodic complexities in the second half. Jordan and Davis follow with a half-chorus each, but are completely outclassed by the masterful Parker chorus. In take 2, Parker uses the theme about as much as before and constructs another marvelous solo, marred only by one reed squeak. Jordan's solo having been judged inadequate in take 1, is

EXAMPLE 2

How High The Moon

(A-1)

I

(A-5)

(a-9)

M.1A (30%) M.3B (50%)
M.7 (15%) M.3B
M.5B (a2-25%)

I

(a-13)

M.4C M.2B M.3A (50%) M.4A (30%) M.1A (15%)
M.3A M.4A
M.4C M.9 (20%)
M.4A M.3B (20%)

(a1-13)

(P)

(a2-13)

ii7 V7 I

eliminated this time, in favor of a 24-measure solo by Davis. But this version was also judged unsatisfactory, so a third recording was made. By now Parker had tired of the theme and abandoned it almost entirely. Once again his solo is superb. David follows, this time with just a 16-measure solo. If only Parker had acknowledged the anticlimactic effect produced by the lackluster solos of his sideman, he might have gone on to take 4 and played the whole piece himself, thus producing an unqualified masterpiece.

All three choruses in these takes represent individual approaches to the piece, but at the same time, they have many phrases in common. The most striking feature common to all three is a rising-falling chromatic figure, utilizing motives M.4C, 4D, 4E and 4F (Example 3), that appears in the

EXAMPLE 3



b sections of each chorus. The same figure commonly recurs in later performances, as well, always in the same harmonic contexts.

None of the subsequent recordings of this piece have the expressive, ornate beauty of these first recordings. Two to three times faster, they sound perfunctory by comparison. Nonetheless, they are actually more representative of his approach to the song, so they should be examined.

I transcribed solos from three of these later performances, one from the Royal Roost broadcast of December 18, 1948 (II, 428f), one from a Harlem jam session about which little is known (omitted from Volume II), and one from a Birdland engagement on February 14, 1950 (II, 430f). All

three performances end with Parker's standard "Country Gardens" coda. The Birdland performance, was recorded by saxophonist Don Lanphere, who recorded only Parker's portions of the piece as they came through the speaker over the bar. The recording is consequently disjointed and the sound quality is terrible.²

The preceding six transcriptions contain ten choruses, half of which are partially paraphrase choruses. The theme paraphrases occur more frequently in the first sixteen measures of these choruses. Within the improvised portions a number of motives appear; most prominent are the following:

M. 2A	M. 4E
M. 4A	M. 8
M. 3A	M. 1B
M. 4C	M. 1C
M. 4D	M. 10
M. 1A	M. 11B
M. 6A	

A comparison with the list on page 26 shows that M. 1A is relatively rare in this genre, and that motives M. 4D, 1C, and 11B are unusually prominent.

Among the remaining pieces in G major, "Okiedoke" is one of the most atypical. It is one of six pieces from various recording sessions with the Latin-American big band of Machito. It illustrates Parker's stylistic surety, for he completely ignores the full-band accompaniment that goes on during his three-chorus solo, and plays as fluently and freely as if he were backed just by his favorite rhythm section. Furthermore, he is generally uninfluenced by the insistent duple division of the beat followed by the powerful Latin-American rhythm section, utilizing instead his accustomed triple division most of the time. He does rely heavily on his standard motives, especially M. 1A, 2A, 8, 9, and 21, but no more heavily than in any number of pieces played with his quintet.

The two recordings of "Lady Be Good" also merit

attention. The first (11, 13), influenced by Lester Young and dating from the early period, was discussed in Chapter 4. The second dates from the Jazz at the Philharmonic concert of March 25, 1946 (see also "Blues for Norman" in Chapter 5 and "I Can't Get Started" in Chapter 10). The recording is marred by wow and flutter, and Parker's two-chorus solo is further flawed by some reed squeaks. Nonetheless, it is an interesting solo. It begins with a brief quote from the theme that leads into a chorus of moderate rhythmic activity. The second chorus is dominated by sixteenth-note phrases. Aside from a similar repetition and placement of M.4A (in measures a-5 & 6), there is virtually no carryover from the earlier solo. One can only speculate on the emotions Parker may have felt at the time, knowing that soon after his solo ended, Young, his former idol whose solo on this piece he had once learned, would himself solo during this same concert performance.

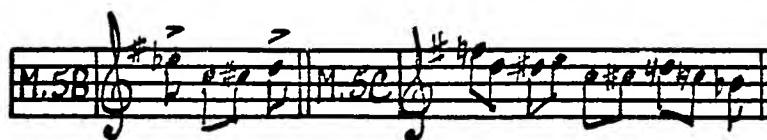
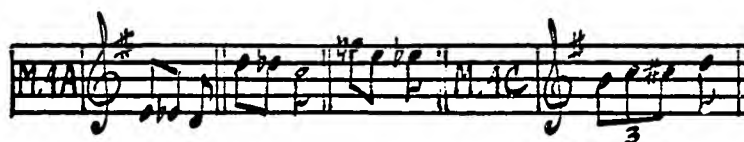
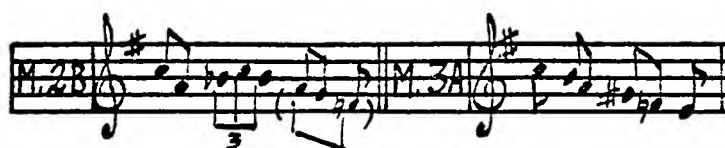
Among the 20 transcriptions of G-major solos, the following motives are the most common:

M.1A	M.4C
M.2A	M.3B
M.4A	M.1B
M.3A	M.6A
M.7	M.2B
M.5B	M.1C
M.8	M.9
M.4E	M.21

A comparison of this list with the list on page 26 shows that motive M.6A is comparatively uncommon, and that the distinctive G-major motives are M.3B, 1B, 1C, and 21. In addition, half or more of the transcribed examples of the following motives occur in this key: M.42A (100%), 46 (55%), and 47 (65%). Example 4 is the motive summary for this key.

EXAMPLE 4 - G-Major Motives

M. 1A	--	163	exs.
M. 1B	--	35	"
M. 1C	--	1	"
M. 2A	--	146	"
M. 2B	--	27	"
M. 3A	--	98	"
M. 3B	--	36	"
M. 4A	--	107	"
M. 4B	--	9	"
M. 4C	--	37	"
M. 4D	--	23	"
M. 4E	--	44	"
M. 4F	--	7	"
M. 5A	--	20	"
M. 5B	--	45	"
M. 5C	--	17	"
M. 6A	--	34	"
M. 6B	--	3	"
M. 7	--	48	"
M. 8	--	45	"
M. 9	--	26	"
M. 10	--	11	"
M. 11A	--	9	"
M. 11B	--	17	"
M. 12A	--	19	"
M. 13A	--	4	"
M. 14A	--	23	"
M. 15	--	12	"
M. 16A	--	9	"
M. 16B	--	1	"
M. 17A	--	6	"
M. 17B	--	5	"
M. 18B	--	1	"
M. 19B	--	11	"
M. 19C	--	1	"
M. 21	--	25	"
M. 23A	--	1	"
M. 25	--	4	"
M. 26B	--	1	"
M. 28	--	9	"
M. 29A	--	3	"
M. 31	--	7	"
M. 42A	--	16	"
M. 46	--	8	"
M. 47	--	10	"
M. 49	--	2	"
M. 50	--	1	"
M. 59	--	1	"
M. 64	--	1	"





CHAPTER 12 - Other Major-Mode Keys

D Major (11, 393, 395, 397)

Goof and I, The (also in B flat)	8/51
What Is This Thing Called Love (also in F, C)	Autumn 1950 (5 takes), <u>9/16/50</u> , <u>4/7/51</u> , <u>8/27/54</u>

This sampling is almost negligible. The performance of "The Goof and I" is in B flat except for the final sixteen measures of the last chorus and the coda. Parker only improvises during the last eight measures and coda. "What Is This Thing Called Love" belongs mostly in the C-major repertory, and is discussed in Chapter 10. But the strings arrangement ends with two choruses in D major, the second of which is a Parker solo. His three transcribed solos are all well played, indicating that he was at ease even though playing in a key rarely used by jazz musicians in the 1940s and 1950s. The solos are largely dissimilar, but all three a₂ sections utilize nearly the same motives in the same order, and the last four measures of each chorus contains a return to the theme. The most common motive is M.2A (twelve examples), followed by M.3A, 1A, 6A, 8, 5B, and 7.

A Major

No Noise	12/20/48*
----------	-----------

This irregularly structured piece is from a recording session Parker performed with Machito's Latin-American big band. It is an uninteresting performance that adds little to the total picture of Parker's art.

E, B, and F-Sharp Major

No known pieces occur in these keys.

CHAPTER 13 - Minor-Mode Keys

The total minor-key repertory is small; it constitutes only about 4% of the total, and compares in size to the D-flat-major repertory. Since there are only four or five pieces in the average minor key, little would be gained by attempting to summarize the characteristics of the individual keys. Consequently, I shall treat them all as subcategories within a single collection of pieces.

E-Flat Minor (11, 437 - 438)

'Round About Midnight	2/12/45, 6/30/50, 3/31/51, 1/30/53*
Reminiscing at Twilight (also in B-flat minor)	ca. early 1950s?

Only the recordings of Thelonius Monk's famous ballad, "'Round about Midnight" contain solos. None of these performances are outstanding. The first is useless, since Parker does not solo; the third contains only a half-chorus Parker solo; and the last dates from the dreary session led by Miles Davis when Parker played tenor saxophone poorly. Only the second, from a Birdland broadcast, is of any significance. Parker plays the standard introduction that was composed by Monk, and the first full chorus. Largely a paraphrase chorus, it nevertheless has moments of ornate improvisation. However, it is surpassed by pianist Bud Powell's excellent solo chorus, which follows Parker's.

B-Flat Minor (11, 439 - 442)

Diverse	5/5/49*
Love for Sale	12/10/54* (2 takes)
Reminiscing at Twilight (also in E-flat minor)	ca. early 1950s?
Segment	5/5/49*

As before, the body of material is extremely small. But the amount of solo improvisation is greater, so these recordings are more useful.

"Segment" and "Diverse" were the first and last pieces of the same recording session, but are actually two versions of the same aaba piece written by Parker. In each, Parker has two solo choruses, in which he relies heavily on motives M.1A, 3A, and 5A. Also in each, he ends several phrases on the raised sixth degree of the scale, as in motive M.22A. Such phrase endings are common in his minor-mode solos.

F Minor (II, 443 - 447)

Bebop	7/29/46*, 1/1/49, <u>1/15/49</u> , 2/12/49
Caravan	ca. 1949-50, 3/30/53
Mango Mangue	<u>12/20/48*</u>
Summertime (also in G minor)	<u>5-7/50</u>
Swingmatism	<u>4/30/41*</u>

Although this list is larger than those for the preceding two keys, it is still meager, especially since only about half of these performances are useful for the purposes of this study.

"Swingmatism" (II, 20) is Parker's only extant minor-key solo from his early period. The recording consists of three-and-one-half choruses of a 32-measure, abab' song, all but one chorus of which are arranged for McShann's big band. The arrangement is reminiscent of Duke Ellington's famous minor-key blues, "Ko-Ko," recorded a year earlier. The similarities are facilitated by the harmonic structure of the a sections of "Swingmatism," which is identical to that of the first eight measures of the blues. The chorus devoted to soloists is shared by McShann and Parker.

A lengthier sampling of Parker's improvisation occurs in the studio recording of "Mango Mangue," a Latin-American piece performed with Machito's big band. The structure of

this piece is unusual, for it contains no repeated chorus. It consists of an alternation between choruses, each having a different length and harmonic structure, and interludes. Parker has three solos, the harmonic structures for which are generally some mix of tonic and dominant. Predictably, he relies heavily on M.3A on C dominant minor-ninth. Motives M.1A and 5C are also common. The restricted nature of the harmony keeps Parker from striking out on any adventuresome improvisatory flights.

"Bebop" is one of the fastest pieces in Parker's repertory. His first recording of it dates from the disastrous session immediately preceding his arrest and commitment to Camarillo State Hospital, and is almost worthless. Better versions date from Royal Roost broadcasts, such as the one from January 15, 1949. Like the untranscribed companion performances, this one is so fast that Parker does little more than apply his standard motives, particularly M.3A, in his two-chorus solo. His first solo chorus ends with part of the phrase that he typically used to end his "Salt Peanuts" solos (in the parallel major key - see Chapter 9).

C Minor (11, 448 - 456)

Bird, The	Autumn 1948*
I Love Paris	<u>12/10/54*</u> (2 takes)
Lament for the Congo	ca. early 1950s?
My Heart Belongs to Daddy	<u>3/31/54*</u>

"The Bird" contains the largest single sampling of Parker's solo style recorded in a studio. He plays two solos, the first lasting two choruses, and the second, which follows two intervening solos by his sidemen, lasting four. There is no formal theme for this 32-measure piece in abca form, although in the a sections of the last two choruses a riff-like melody appears that might be considered thematic. Parker's playing in both solos has a curiously intense,

plaintive quality, which makes him sound as though he were in terrible pain. His main motive is clearly M.3A, which occurs every four measures on the average. Other prominent motives are M.2A, 1A, and 22A.

The other transcribed C-minor pieces are from Parker's last two recording sessions, which were devoted exclusively to Cole Porter songs. "My Heart Belongs to Daddy" is dominated by Parker, who plays three of the four choruses. But all of the first and half of the last are paraphrase choruses, and are, therefore, untranscribed.

The final pieces of Parker's recording career are the two extant takes of "I Love Paris," a 48-measure piece in aab form, where b is mostly in the parallel major mode. Parker plays two of the three choruses in each take, but improvises only in the a sections of the second choruses. Since the tempo is moderately slow, the improvisations are typically ornate. Halfway through the improvisation in take 3 a brief quote of "Three Blind Mice" appears, appropriately transformed into the minor mode. Once again, the main motive is M.3A.

While none of these final recordings is outstanding, they are not poor enough to indicate any declining of creative powers. In spite of the physical disintegration going on within him, Parker was capable of recording a series of pieces that he may not have played for fifteen years,¹ if at all, and of constructing characteristically fluent and inventive solos, sounding as secure as if he had played these pieces every night for years.

G Minor

Summertime (also in F minor) 11/30/49*

The only known recording in G minor is virtually useless for this study, because Parker paraphrases the theme throughout the performance. He does play an occasional fill between

theme phrases, however, some of which utilize motive M.22A, the raised-sixth motive.

D Minor (11, 457 - 469)

Bernie's Tune	ca. 1949-50
Jazz	<u>12/21/50*</u>
Night in Tunisia	<u>3/28/46*</u> (5 takes), <u>9/29/47</u> , Spring 1948, <u>2/26/49</u> , <u>2/14/50</u> , <u>3/31/51</u> , <u>6/23/51</u> , <u>11/14/52</u> , <u>5/15/53</u>
Yesterdays	<u>2/14/50</u>

This body of sixteen performances is the largest minor-key collection in Parker's output, and represents half the known minor-key performances. Only half the size of the D-flat-major repertory, it nonetheless permits some conclusions to be drawn concerning motive usage.

"Bernie's Tune,"² from the badly preserved Don Lanphere tapes (Russell 1973a: 372), was recorded at a jam session that took place in the basement of a Harlem apartment house. The recording begins in the middle of the a₁ section of what is probably the second chorus of the performance. Parker's first solo chorus. The solo continues for three choruses. It is undistinguished, and marred by Parker following the wrong chords in the last two b sections, but it is the only useful sampling of his D-minor improvisation other than those on "Night in Tunisia." The most prominent motives are M.2A, 1A, 3A, 6A, and 22B.

Without a doubt Parker's most famous minor-mode performances are those of "Night in Tunisia." The piece, written by Dizzy Gillespie and Frank Paparelli, was frequently performed by jazz musicians in the 1940s and 1950s. It is the only minor-mode piece on the list of Parker's most often recorded pieces (page 9).

Parker's first recordings of this piece date from the recording session at which "Moose the Mooche" (Chapter 8),

"Yardbird Suite," and "Ornithology" (Chapter 11) were also recorded - a significant session, indeed. Three takes are extant, each of which contains a four-measure break and a half-chorus by Parker. On take 1 Parker played a fine solo, but the other musicians made so many mistakes elsewhere in the take that it was rejected. On listening to the playback, Parker remarked, "I'll never make that break again." (Russell 1973a: 212). Four more takes were necessary to get a version acceptable for release. However, Parker's solo in take 1 (entitled "Famous Alto Break") and all of takes 4 and 5 were eventually released, as well. Comparison of the three solos reveals that Parker did indeed "make that break again;" the three breaks are virtually identical performances of what was apparently a precomposed, memorized phrase. This lack of spontaneity is hardly surprising, however, since this dazzling phrase uses twelve notes per second for five seconds straight (see Example 1, p. 203).

Parker's next recorded performance dates from the famous Carnegie Hall concert of September 29, 1947 (see also "Groovin' High" in Chapter 5, and "Dizzy Atmosphere" in Chapter 6). Unfortunately the recording is incomplete, fading out near the end of Parker's second solo chorus, and fading in after Gillespie's solo had begun. Further, the rhythm section is highly unstable, playing at $\text{♩} = \text{ca. } 185$ in the first half of the theme and slowing to $\text{♩} = \text{ca. } 160$ by the time Parker's solo begins. But in spite of these drawbacks, Parker was obviously in good form that night. Following the four-measure break, which is almost identical to the versions of a year-and-one-half earlier, are two fine choruses, each of which contains moments of virtuosity equal to that of the break. Each chorus contains quotes from the theme; the second begins with a theme quote transposed up an octave, which contains A, B flat, and C above the normal range of the alto sax. (Similar upper-range quotes occur in other, untranscribed, solos in this genre.)

Shorter and less exciting versions date from the Royal Roost broadcast of February 26, 1949 and the Birdland broadcast of March 31, 1951 (omitted from Volume II). A longer solo occurs in the Carnegie Hall performance of November 14, 1952. This performance is influenced by a new component, the addition of conga drummer Candido to the quintet. His Afro-Cuban, duple division of the beat influences Parker to abandon many of his triplet-eighth rhythms. Otherwise, the solo is typical, beginning with a variant of the usual sixteenth-note break (greeted by cheers from the audience).

The longest of Parker's "Night in Tunisia" solos occurs in the version from the Toronto concert of May 15, 1953 (see also "Wee" in Chapter 8, "Salt Peanuts" in Chapter 9, and "Hot House" in Chapter 10). The solos are good, and the entire piece would be a classic were it not for a distressing rhythmic tug of war in the theme resulting from bassist Charlie Mingus inaccurately overdubbing his part at a later date (Tony Williams 1968-1970: 48). Because of the rapid tempo, Parker plays a simplified version of his break, but reverts to sixteenth notes several times in the course of his solo. Six times he quotes the main motive of the theme, one time transposed a minor third higher (measure $4a_2-1$).

The eight solos discussed above contain nine full choruses and three half-choruses. Each solo begins with a four-measure break, which is the last fourth of a 16-measure interlude between the theme chorus and the first solo chorus. While no two breaks are identical, all are remarkably similar. Example 1 shows the "Famous Alto

EXAMPLE 1



Break" from take 1 of Parker's first recording. His standard motives are labelled and the percentage of recurrence of each in the eight transcribed breaks is given.

The solo choruses that follow these breaks contain an unusually high number of quotes from the theme; generally the quote is the main motive of the theme:

EXAMPLE 2



As was true in the "Hot House" performances discussed in Chapter 10, the tempo range is narrow, varying between ♩ = ca. 160 and ♩ = ca. 200. The overall rhythmic style of all the solos is consequently uniform: A basic eighth-note motion peppered with occasional sixteenth-note outbursts.

The most common motives in these solos are:

M. 2A
M. 1A
M. 3A
M. 6A
M. 7
M. 36A
M. 4A

M. 4C
M. 22B
M. 2B
M. 22A
M. 36B
M. 4E

A comparison with the list on page 26 shows that motives M. 4A and 4E are unusually rare, and that M. 36A, 22B, and 22A are unusually prominent. Nearly all the transcribed examples of M. 36A (95%), 36B (100%), and 57 (100%) occur in these solos. Example 3 shows the most common motives in context.

EXAMPLE 3

NIGHT IN TUNISIA

(a-1)

M.57(a-60%) M.4C M.22A(35%) M.4E M.36B(40%) M.36A M.4A

M.57 M.22A

I I

(a-5)

M.1A M.22B M.3A(60%) M.6A(40%)

M.4E M.36B(15%) M.36A M.22B M.3A

M.2A(60%) M.36A

M.2A(30%) M.2A M.4C

I I

(b-1)

M.11B (35%)

M.3A

M.3B

M.3B (35%)

M.5B

(b-5)

M.1A (55%)

M.5C (35%)

M.1B

M.14A (35%)

A Minor (II, 470)

Tico Tico (also in C major) 3/12/51*

This single sampling of Parker's improvising in A minor dates from a recording session during which he and his standard three-man rhythm section were joined by a conga drummer and bongo drummer (see also "My Little Suede Shoes" in Chapter 7). They play "Tico Tico," a well-known Latin-American dance piece, as a samba. Parker uses two of the three themes of the piece, the two that are in A minor and C major (skipping the third in A major), and improvises on the chord progressions of each. An examination of the A-minor solos and modulating passages into A minor shows that the main motives are M.3A and 4C. A distinctive phrase, related to M.3A but using the major ninth rather than the minor ninth, appears three times:

EXAMPLE 4



Since no other solos exist in this key, it is impossible to determine whether this phrase should be added to the basic list of Parker motives.

E, B, F-Sharp, C-Sharp, and G-Sharp Minor

No known pieces occur in these keys.

Summary

With the possible exception of the "Night in Tunisia" solos, the twenty performances discussed above are too diverse to show reliable trends in motive usage. They are drawn from six different keys and from widely differing types of pieces. But there exist only 37 known performances in minor keys, and the seventeen that remain untranscribed yield little additional information. Consequently, the data given below, which is based on these twenty transcriptions, is accurate given Parker's limited minor-key repertory.

The most common minor-key motives are:

M. 3A	M. 22B
M. 2A	M. 4D
M. 1A	M. 4E
M. 6A	M. 5A
M. 4A	M. 36A
M. 22A	M. 5B
M. 4C	M. 16A
M. 7	

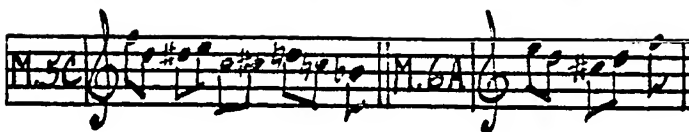
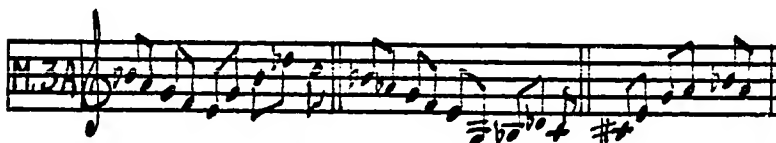
A comparison with the list on page 26 shows that motive M.5B is unusually rare, and that M.22A, 22B, and 36A are unusually prominent. M.22A and M.22B occur almost exclusively in minor-key pieces, and M.36A is almost exclusively a "Night in Tunisia" motive. Not appearing on the list above, but prominent in this repertory, are M.36B (found exclusively in "Night in Tunisia"), 42B, and 57 (found only in "Night in Tunisia").

All the generally preferred motives occur somewhere in these pieces except M.10 and M.13A. This overlap of motives between the major and minor modalities in part emphasizes Parker's mixed-mode melodic vocabulary, but it is also partly a result of modulations to related major keys that occur in several of these pieces.

Example 5 is the summary of motives for the minor-key transcriptions.

EXAMPLE 5 - Minor-Mode Motives

M. 1A	--	147	exs.
M. 1B	--	10	"
M. 1C	--	1	"
M. 2A	--	151	"
M. 2B	--	14	"
M. 3A	--	200	"
M. 3B	--	3	"
M. 4A	--	53	"
M. 4B	--	9	"
M. 4C	--	49	"
M. 4D	--	27	"
M. 4E	--	26	"
M. 4F	--	1	"
M. 5A	--	26	"
M. 5B	--	19	"
M. 5C	--	11	"
M. 6A	--	60	"
M. 7	--	49	"
M. 8	--	10	"
M. 9	--	1	"
M. 11A	--	8	"
M. 11B	--	3	"
M. 12A	--	4	"
M. 12B	--	1	"
M. 14A	--	7	"
M. 15	--	13	"
M. 16A	--	19	"
M. 17A	--	11	"
M. 17B	--	2	"
M. 18B	--	5	"
M. 19B	--	1	"
M. 21	--	5	"
M. 22A	--	51	"
M. 22B	--	41	"
M. 23A	--	2	"
M. 23B	--	2	"
M. 24	--	6	"
M. 25	--	1	"
M. 26B	--	5	"
M. 29A	--	4	"
M. 31	--	1	"
M. 33	--	1	"
M. 36A	--	25	"
M. 36B	--	12	"
M. 37	--	2	"
M. 42B	--	7	"
M. 54	--	1	"
M. 57	--	8	"
M. 61B	--	2	"



CHAPTER 14 - Blues Comparisons

The transcriptions made for this study contain 101 blues solos in the major keys of D flat, A flat, E flat, B flat, F, C, and G. These solos contain 364 twelve-measure choruses, 8 eight-measure choruses, and a few chorus fragments. The preceding chapters contain discussions of these blues performances grouped according to key. In each key much variety exists, but at the same time some melodic phrases recur repeatedly. A similar situation prevails when viewing the entire collection of blues solos. The purpose of this chapter is to focus on the common denominators among the seven groups of blues solos.

These 101 solos reveal definite preferences of motives. The most common are:

M.2A	--	ca.	500	exs.	M.10	--	ca.	110	exs.
M.1A	--	"	500	"	M.4C	--	"	110	"
M.4A	--	"	350	"	M.1B	--	"	100	"
M.3A	--	"	250	"	M.2B	--	"	80	"
M.6A	--	"	170	"	M.5A	--	"	60	"
M.5B	--	"	150	"	M.16A	--	"	60	"
M.8	--	"	150	"	M.5C	--	"	50	"
M.4E	--	"	150	"	M.21	--	"	50	"
M.7	--	"	130	"	M.18A	--	"	50	"
M.9	--	"	130	"	M.19A	--	"	50	"

A comparison of this list with the list on page 26 shows no great differences between the two. This conclusion is hardly surprising, since blues solos constitute 40% of the transcriptions in Volume II. The only motive on the list that is unusually prominent is M.19A; most of the transcribed examples of it occur in the blues. Some of the motives on the list come primarily from a single group of blues; M.2B and 16A occur primarily in F blues, and M.18A and 19A occur primarily in B-flat blues.

Within each group of blues, some motives tend to recur in certain locations (see the last example in each discussion of the blues in Chapters 6, 7, 8, 9, and 10). Similarly,

some of these motives recur in the same locations in several keys, as shown below:

measures 1, 2 - This portion of the solos contains no commonly recurring motives. Parker normally plays throughout these measures, but explores a large variety of melodic ideas in the various keys. Only rarely does a phrase in one key recur in another key, and any phrases that do recur are rare in all keys concerned. The most common key crossover is M.48, found in B flat and A flat about 10% of the time:

EXAMPLE 1



M.19C occurs about 5% of the time in F, and occasionally in E flat, B flat, C, and G, as well:

EXAMPLE 2



Another long motive, found only twice in F and twice in B flat, is M.54:

EXAMPLE 3



Finally, a short figure, prominent in the one lengthy D-flat solo, also occurs occasionally in F and B flat:

EXAMPLE 4



measures 3, 4, 5 - The first phrase of the chorus often ends on the third, fourth, or fifth beat of this three-measure segment, so a rest of two or more beats is common. But a few motives often appear here, as well. Almost always the lowered seventh degree of the scale appears somewhere in measure 3 or 4. This degree is the seventh in V_7 of IV, the chord of that moment, and Parker's use of it helps make clear the first important chord change of the chorus. In addition, the lowered third degree of the scale, which constitutes the seventh in the $IV\flat_7$ chord, is prominent in measure 5. A common phrase, using motives M.1A, 4E, and 10, and containing both pitches, is shown below. It occurs in all blues keys except G.

EXAMPLE 5



Motive M.10 in measure 5 is sometimes preceded by other motives:

EXAMPLE 6

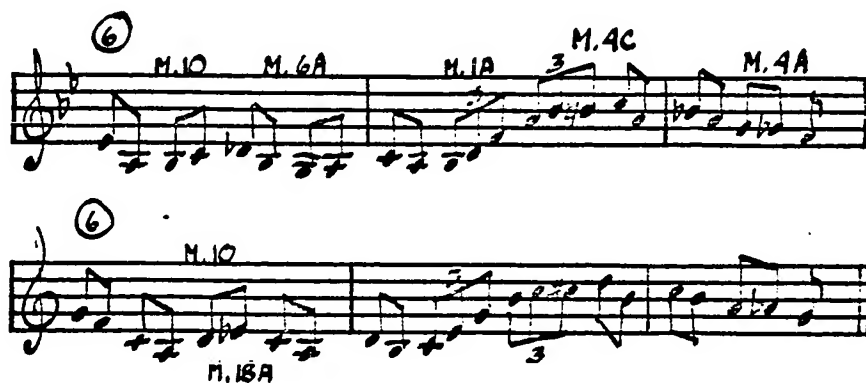
Other figures involving scale degree $\flat 7$ in measure 4 are the following:

EXAMPLE 7



measures 6, 7, 8 - In half of the transcribed solos, the first beats of this segment are resting points; the next phrase begins in measure 6 or 7, following a two-, three-, or four-beat rest. As a result, few melodic patterns occur with any degree of regularity in measure 6. The most common phrases involve motive M.10 arriving one measure later than normal:

EXAMPLE 8



The combination of M.1A-4C, shown above, also appears in F and D flat. The next phrases all utilize M.3A and 9, one of which occurs in measure 8 of about two-thirds of the transcribed solos:

EXAMPLE 9A.

EXAMPLE 9B

The forms of the motives in Example 9 are the most common ones for each particular key, but a variety exists in each key, and each variety is subject to added or subtracted notes, rhythmic displacement, diminution, and other devices. But regardless of variants, the frequent use of these two motive types in measure 8 is a basic component of Parker's blues improvisation techniques.

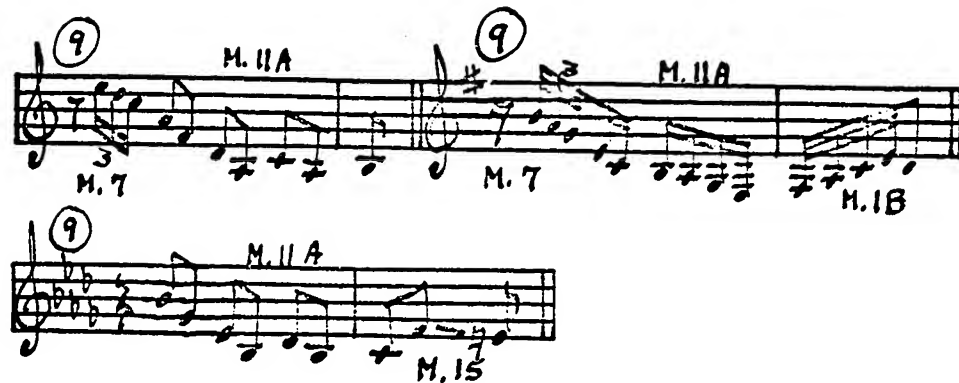
measures 9, 10 - Frequently measure 9 is a resting point following one of the phrases shown in Example 9. But the rest is usually short, for the structural ii_7 and V_7 occur here and inspire the use of a number of standard motives, especially M.3A:

EXAMPLE 10A

Example 10A displays four musical phrases, each consisting of measures 9 and 10. The notation is in G major (one sharp). The motives used are as follows:

- Phrase 1:** Measure 9 contains M.3A (circled 10) and (M.5B). Measure 10 contains M.3A (circled 10), M.1A, and M.2A-8.
- Phrase 2:** Measure 9 contains M.1A and M.5C (circled 9). Measure 10 contains M.3A (circled 10) and M.15.
- Phrase 3:** Measure 9 contains M.3A (circled 10), M.1A, and M.8. Measure 10 contains M.2A-8 (circled 10).
- Phrase 4:** Measure 9 contains M.3A (circled 10), M.5B, and M.5B. Measure 10 contains M.1A (circled 9) and M.5C.

EXAMPLE 10B



EXAMPLE 10C



measures 11, 12 - This segment of the chorus marks the arrival on the final structural tonic, the completion of the harmonic cycle. Two-thirds of the chorus improvisations end here, with the pause beginning on beat 4 of measure 11 or on the following downbeat. Consequently, relatively few common motives occur here. The main ones are the following:

EXAMPLE 11



The final chorus of a solo is likely to have a different phrase structure from that discussed above. The typical final phrase begins anywhere in measures 9, 10, 11, and beats 1 and 2 of measure 12; it ends on beats 1, 2, or 3 of the first measure of the next chorus, and may overlap the first notes played by the next soloist.

In summary then, there are three portions of the blues chorus that defy generalizations concerning typical motives: the first two measures, measure 6, and measure 12. Measures 6 and 12 commonly serve as resting points between phrases, hence, the lack of frequently used motives. Parker nearly always plays in the first measures of a chorus, but these measures are harmonically static unless the players choose to alter the harmonic plan in some way (as in "Laird Baird" in B flat). Consequently, he finds a great variety of ways to fill this segment.

On the other hand, there are two portions of the chorus in which variants of a handful of standard phrases occur frequently: measures 4 and 5, and measures 7 and 8. In the first of these segments, the chords are V_7 of IV and IV^{b7} . While these chords essentially are just prolongations

of the initial structural tonic of the chorus, they are extremely important psychologically to both player and perceptive listener. Measure 5 is the moment that reminds everyone that they are playing or hearing the blues, for this arrival on the subdominant is the first change of harmonic atmosphere, and the modal borrowing that produces the dominant-seventh sonority on IV is a deeply embedded trait of the blues. Perhaps because this moment is aesthetically important, Parker tends to rely heavily on some melodic formulas that he knows will work, phrases that have such clear harmonic and melodic direction that the listener could easily follow the progression even if the rhythm section were absent.

A similar situation occurs in measure 7 and 8. Here, the harmonic motion is towards the structural supertonic, which occurs in measure 9. Jazz musicians of Parker's generation usually followed one of two plans to reach ii_7 :

$I - ii_7$ of $ii - V_7$ of $ii - ii_7$

$I_7 - ii_7 - iii_7 - \flat iii_7 - ii_7$

As before, these are important harmonic activities, and Parker, wanting to make them clear to his listeners, tended to rely on phrases whose harmonic underpinings are obvious.

Until now I have been focusing attention on details of Parker's blues improvisation; indeed, throughout this study the details have been of primary importance. However, in looking at entire choruses as entities, it is possible to see an overall organizational process at work, a process that emerges clearly under Salzerian (or Schenkerian) analysis.

While it may seem to be stretching a point to apply Salzerian analysis to improvisation, in many cases such analysis reveals a clearly defined structural organization underlying Parker's melodies. A good example occurs in "Tiny's Tempo," take 1, chorus 5 (11, 135). Example 12A

EXAMPLE 12

TINY'S TEMPO, Take 1 (II, 135)

A

(A5-1)

EM I

A5-2

ii7 V7 I

B

EM I ii7 V7 I

is the detailed analysis of Parker's melody together with the harmonic basis that the melody implies.² It shows that in the first four measures the structural tone F is prolonged by means of an octave shift. The B flat that links measures 4 and 5 is an inner-voice chord tone common to both the structural tonic and its embellishing sub-dominant. A downward motion leads first to G, followed by an arpeggiation of the embellishing chord, and then into D. Then the melody jumps back to F, the original structural tone. Thus, F is prolonged by its upper neighbor, G, and the motion downward to D becomes motion into an inner voice of the structural tonic. The downward motion continues from this inner voice by means of interval inversion (the major second D-C becoming the minor seventh D-C); at the same time the parallel minor-seventh chords that drive to the structural ii_7 are outlined. The downward motion stops momentarily when the second structural tone, E flat, is reached, but after outlining ii_7 , the downward motion continues on to the third structural tone, C. This tone is prolonged throughout measure 10 by an octave-filling downward motion hidden by another interval inversion. Finally, the downward motion comes to rest on the last structural tone, B flat, which, in turn, is prolonged during the last nine beats of the solo. The last note, G, is heard as an inner voice of the tonic chord, a major triad with an added sixth. Example 12B summarizes the information in the preceding example, showing a structural descent from step 5 to step 1, unfolded by means of downward scale passages (indicated in both graphs by slur lines).

Parker's first chorus in "The Closer" (11, 164) also has a well defined structure, as shown in Examples 13AB. Instead of the 5-4-(3)-2-1 descent of the preceding piece, this piece has a structure of 3-4-4-3. Notice the delayed appearance of the penultimate structural tone, E flat. It appears only after the rhythm section has reached the final

EXAMPLE 13

THE CLOSER (II, 164)

A (2-1)

EH I

(2-9)

ii V₇ I

B

I EH ii V₇ I

tonic in measure 11. Delays of this sort are common in Parker's melodies, as will be seen shortly. In this instance the delay is a result of a fine contrapuntal melody that converges on the final note.

Once again the basic unfolding device is a descending scale. The unusually long phrase that begins in measure three, if the octave shift and interval inversions were eliminated, would extend unbroken through four full octaves. Such a drive from D to D provides the inner logic which, combined with the broken chords, neighboring motion, interval inversions, octave-filling motion, contrapuntal melody, and unexpected accents, makes this nine-measure phrase a superb example of Parker's improvisational art.

To be sure, not all choruses are organized around downward scale passages to the extent shown in these last two choruses. For example, slow pieces such as "Parker's Mood," in which the tonic pitch is prolonged throughout most of the choruses, mix scalar descents with other motions. Further, a melody such as the third chorus in "The Closer" (11, 164) contains as much upward scale motion as downward motion in its insistent prolongation of scale degree 5 (see Examples 14AB).

On the other hand, the fourth chorus of "Chi Chi" take 3 (11, 50), which also prolongs scale degree 5, employs a full five-octave descent (see Examples 15AB). Of course the descent is hidden by a variety of chordal leaps, arpeggios, neighbor tones, and interval inversions, but it is clear and compelling, nonetheless. No structural melody tones appear above the structural ii and V chords, so these chords are designated as double-function chords (DF), following Salzer's terminology.

In "Au Privave," take 3, chorus 6 (11, 273 and Examples 16AB), the melodic structure is 1-2-2-1. Step 2 is prolonged a full two measures longer than expected; the final tonic pitch does not occur until the downbeat of the next

EXAMPLE 14

"THE CLOSER" (II, 164)

A (4-1)

I ii V#s I

B

I ii V#s I

EXAMPLE 15

CHI CHI, Take 2 (II, 50)

A (B4-1)

EM

I

B (B4-8)

p *p*

f *f*

ii V₁₃ I

EM

I

ii V₁₃ I

EXAMPLE 16

"AU PRIVAVE," Take 3 (II, 273)

Handwritten musical score for "AU PRIVAVE," Take 3 (II, 273). The score is divided into three systems, each with a treble and bass staff.

System 1 (A): Labeled "A" and "C6-1". The treble staff contains a melodic line with a slur over the first half. The bass staff contains a harmonic line with notes labeled "EM" and "I". A bracket under the first two notes of the bass staff is labeled "I".

System 2 (C6-10): Labeled "C6-10". The treble staff contains a melodic line with a slur over the first half. The bass staff contains a harmonic line with notes labeled "V₇" and "I".

System 3 (B): Labeled "B". The treble staff contains a melodic line with a slur over the first half. The bass staff contains a harmonic line with notes labeled "EM", "I", "V₇", and "I". A bracket under the first two notes of the bass staff is labeled "I".

chorus, which is also the starting point for the trumpet solo. The downward scale passages are prominent again, but are more discontinuous than in earlier examples.

The fourth chorus of "The Hymn," take 2 (11, 141, and Examples 17AB) begins with an unusually chromatic three-measure phrase. The notes outline a series of applied dominant minor-ninth chords (M.40A). Once again the downward scalar motion provides the driving force, in a three-octave descent folded into an octave-shift prolongation of the structural F, and in a subsequent two-and-one-half-octave folded descent. As in the last example, the last structural melody tone appears only at the start of the following chorus.

Most of Parker's blues choruses are independent entities, separated from one another by clear-cut phrasing. As might be expected, structural analysis generally shows no design larger than the single chorus. However, some structures do extend across larger portions of solos. For example, the last two choruses of Parker's solo in "Mohawk", take 6 (11, 170, and Examples 18AB) are clearly connected. Viewed by itself, the first of these choruses realizes a structural descent of 5-4-4-3. But the arrival of step 3 is delayed until the last beat of measure 12, and also serves as the pickup note to the next chorus, whose structure is 3-4-(3)-2-1. Thus, the motion 5-4-4-3 in the first chorus and the first step 3 in the second chorus represent motion into and prolongation of an inner voice, supported by a 20-measure prolongation of the initial tonic chord. Once again, the descending scale passages dominate the music.

A different situation occurs in the last three choruses of Parker's solo in "Blues for Norman" (11, 31-32, and Examples 19AB). The first of these choruses has a melodic structure 5-4-(3)-2-1. The next two choruses then prolong step 1, which was reached in the first chorus. As before,

EXAMPLE 17

"THE HYMN," Take 2 (II, 141)

A (B4-1)

I

(B4-7)

ii7 V7 I

B

I ii7 V7 I

EXAMPLE 18

* MOHAWK, Take 6 (II, 170)

A

FS-1 FS-8 FS-12

EM

I II V₇ I

B

FS F₆

I II₇ V₇ I

EXAMPLE 19

BLUES FOR NORMAN (II, 31-32)

A

32-1 33-1 33-7

I ii7 V I

34-1

B

35-1 35-2 35-3 35-4

I ii7 V I

descending scale passages figure prominently in all three choruses.

In Chapter 3 (pp. 27-28), I pointed out the descending tendency of many of Parker's favorite motives. A study of the choruses discussed above and dozens of additional blues choruses in various keys reveals that the descents in those motives are part of larger designs, for most structural tones are approached and connected by descending scale passages. These descents are often disguised by the devices discussed above, but analysis reveals them unmistakably and helps the listener hear the logical cohesion that Parker achieves by using them.

CHAPTER 15 - "I Got Rhythm" Comparisons

The transcriptions made for this study contain 48 "I Got Rhythm" solos in the major keys of A flat, E flat, B flat, F, and C. These solos contain $104\frac{1}{2}$ 32-measure choruses. As the preceding chapters have shown, some of these solos have harmonic structures in their b sections that differ partially or totally from that of "I Got Rhythm," but all the a sections are based on the same harmonies. As in the preceding chapter, the purpose here is to discover common denominators within this body of material.

Once again favored motives appear in these pieces, as indicated by the following list:

M.4A -- ca. 260 exs.	M.4C -- ca. 70 exs.
M.1A -- " 250 "	M.12A -- " 70 "
M.6A -- " 200 "	M.1B -- " 60 "
M.2A -- " 190 "	M.8 -- " 50 "
M.3A -- " 160 "	M.12B -- " 50 "
M.5B -- " 150 "	M.9 -- " 50 "
M.4E -- " 120 "	M.5C -- " 50 "
M.7 -- " 80 "	M.2B -- " 40 "
M.10 -- " 70 "	M.20 -- " 40 "

A comparison with the list on page 26 shows that the eight most prominent motives are the same in both lists, but their orders differ markedly. In addition, motive M.12B is unusually prominent in these pieces. Most of the motives on this list are prominent primarily in one key: examples of M.6A, 5B, 7, 10, 1B, 12B, 9, 5C, and 20 occur mainly in B flat, while M.8 occurs mainly in C and M.2B (as is also true in the blues) occurs mainly in F.

As in the blues, Parker sometimes used similar phrases in given locations within the "I Got Rhythm" chorus no matter what key he was playing in at the time:

measures a-1 & 2 - The main common denominator here is M.6A, found in B flat 30% of the time and in C 25% of the time. A related motive, M.6B, appears in this segment in A flat.

EXAMPLE 1



A longer motive, M.40A, occurs a handful of times in all keys except E flat. (The same motive appears at this point in a few choruses of the blues in B flat, as well.)

EXAMPLE 2



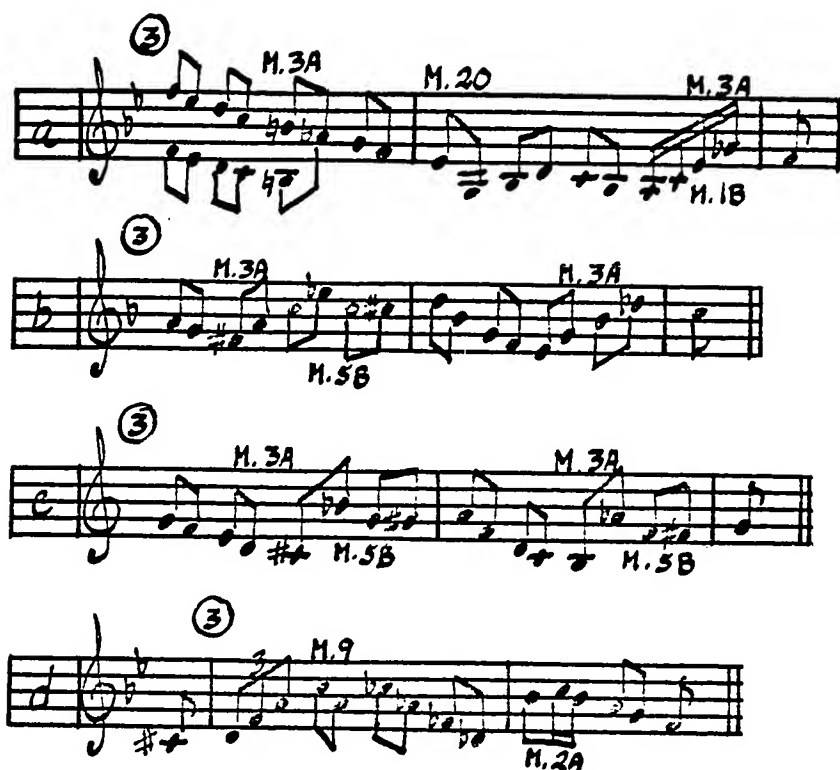
measures a-3 & 4 - At this point in the chorus Parker usually follows one of two harmonic plans:

$iii_7 - \flat iii_7 - ii_7 - V_7$

$I - V_7 \text{ of } ii - ii_7 - V_7$

In about 30% of the choruses motives M.3A and 9 appear. (These two motives are also prominent in measures 7 and 8 of the blues chorus, where the same chords are used.) In the example given below, Example 3c also occurs in A flat and E flat, and Example 3d occurs in all keys used for this piece except E flat.

EXAMPLE 3



measures a-5,6,7 & 8 - In the first of these measures the harmony changes from the tonic to the V_7 of IV, in preparation for the embellishing subdominant of the next measure. The final two measures contain a return to the tonic. As Example 4 shows, Parker relies heavily on M.5B and 6A in measure 7, especially in B flat and C. It also shows a cadential formula followed by a rest, articulating the end of the eight-measure section, in measures a-7 and a-8. Cadential formulas such as those shown occur about 75% of the time in sections a_1 and a_2 in all keys. They also occur at the end of the a_3 sections, but only about half the time, primarily because in the final chorus of his solo Parker tends to play through these beats and end in the first measure or two of the next chorus. About 75% of the solos end in this manner. (Compare the ending procedure in the blues solos.)

EXAMPLE 4

The image displays seven staves of musical notation, each representing a different key signature for the 'I Got Rhythm' solo. The staves are labeled with their respective keys: A-flat, B-flat, C, D, E-flat, F, and G-flat. Each staff contains a sequence of chords labeled M.1A, M.4E, M.10, M.6A, and M.6A. The notation includes treble clefs, key signatures, and various musical symbols like notes, rests, and wavy lines.

measures b-1 through b-8 - No significant common denominators occur in the bridges of the "I Got Rhythm" solos, partly because of the relative scarcity of pieces that actually utilize the original Gershwin chords. Only four such bridges exist in C and E flat, and only one exists in A flat (see

the discussions in Chapters 6, 7, and 10). Of the B-flat and F pieces, the common phrases in one key do not carry over into the other.

In comparison with the blues, there are fewer melodic carryovers from key to key in these solos. However, as is true in the blues, the most basic carryovers appear only through structural analysis. In order to facilitate comparisons, I shall limit the following examples to those that are based entirely on the "I Got Rhythm" harmonies; that is, the chords of sections a₁ and a₂ function as prolongations of the initial structural I, the chords of the b section form a series of secondary dominants leading to the structural V₇ (or ii - V₇), and the chords of section a₃ prolong the final structural I.

With this harmonic structure in mind, details of Parker's melodic structure become clear. Two good examples occur in "Home Cooking III" (II, 105-106, and Examples 5AB and 6AB). In a₁ and a₂ of the first chorus, the tonic pitch, E flat, is prolonged melodically. At the end of the b section the other structural tone, F, appears above the implied structural dominant chord. This F is preceded by an arpeggiated ii₉ chord, which is a deviation from the more common V₇ of V in that location. Thus, the implied harmonic structure is I - ii₉ - V - I, in which ii₉, because it supports no melodic structural tone, is a double-function chord. The most significant aspect shown by the analysis in Example 5A is the method of prolongation: descending scale passages into and out of structural tones and inner-voice tones. This device is especially prominent in sections a₂ and b, where a twelve-measure segment is based entirely on a four-and-one-half-octave descent, disguised by neighbor tones, interval inversion, broken chords, and repeated scale fragments. The second chorus is organized in a similar manner, as the detailed graph (Example 6A) shows. Here,

EXAMPLE 5

"HOME COOKING III" (II, 105)

A

(1a₁) (1a₁-4) (1a₂) (1b-1) (1a₃-1)

I ii V I I

B

I ii V I

EXAMPLE 6

"HOME COOKING III" (II, 105-106)

The musical score is handwritten and consists of three systems, each with a treble and bass staff. The first system is labeled '2a1' and '2a3'. The second system is labeled '2b' and '2a3'. The third system is labeled 'B' and '2'. Below the third system, the chord progression I, V7, I is written.

however, the harmonic structure is the more common $I - V_7 - I$, which supports a melodic structure of 8-7-8.

A different melodic structure occurs in the third chorus of "Kim," take 2 (II, 189f, and Examples 7AB): 3-2-1, supported by $I - ii$ (double function) - $V - I$. An unusual feature is the postponement of the first structural tone, D, which first appears in the fourth measure of the chorus. The following a section begins with a series of chromatic chords similar to those seen in "The Hymn" in the preceding chapter. These chords (motive M.40A) are part of a prolongation of F, which is a superimposed inner voice that moves into the structural D only at the end of the section. Once again, the descending scale passages clearly dominate the chorus.

A more deceptive structure underlies the fifth chorus of "Moose the Mooche," 5/9/53 (II, 198f, and Examples 8AB). Throughout the first two a sections it appears that F is the structural tone, and that it moves into the inner voice, D, in the fifteenth measure of the chorus. But the D is prolonged through most of the b section, moving into C when the structural dominant chord occurs. The C then moves to B flat, which is prolonged throughout the last a section. In view of these melodic events, the initial F is not a structural tone, but a superimposed inner voice that delays the arrival of the first structural tone for fourteen measures. The melodic structure is thus 3-2-1, supported by $I - V_7 - I$. As expected, the main prolongation device is descending scale passages.

More examples from other pieces and other keys could be cited, but they would add relatively little additional information. A brief glance over the five groups of transcribed solos based on the "I Got Rhythm" chords reveals what is shown in the above examples: descending scale passages, disguised in a variety of ways, underlie most of Parker's phrases, and provide a link among the five groups.

EXAMPLE 7

"KIM" Take 2 (II, 189f)

A

B3a1

3a2

D
F

B

B3

D
F

I ii V I

EXAMPLE 8

"MOOSE THE MOOCHE"

5/9/53 (II, 1984)

A

(Sa₁)

(Sa₂)

(Sb)

(Sa₃)

B

I V₇ I

The image shows a handwritten musical score for a piece titled "MOOSE THE MOOCHE". The score is divided into three systems, each consisting of a treble and bass staff. The first system is labeled 'A' and contains two measures of music. The first measure is marked with a circled 'Sa₁' and the second with a circled 'Sa₂'. The second system is labeled 'B' and also contains two measures. The first measure is marked with a circled 'Sb' and the second with a circled 'Sa₃'. The third system is labeled 'B' and contains two measures. The first measure is marked with a circled 'B' and the second with a circled 'I'. Below the third system, the letters 'I', 'V₇', and 'I' are written, indicating the harmonic structure. The score is written in a handwritten style with various musical notations including notes, rests, and accidentals.

Further, they link these improvisations with the blues improvisations discussed in the preceding chapter.

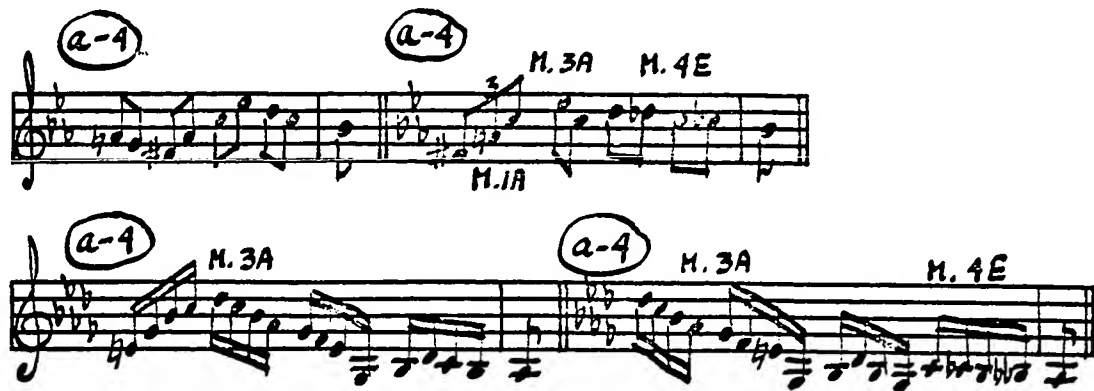
CHAPTER 16 - Other Comparisons

Although no other groups of pieces approach the size of the blues and "I Got Rhythm" groups, several of the smaller groups afford additional insights into Parker's improvisatory techniques.

Whispering (Groovin' High)

The transcriptions contain three-and-one-half choruses of "Groovin' High" in D flat and seven choruses in E flat. The motivic links between these two groups are as follows: measures a-1,2,3 & 4 - A variety of motives occurs in the tonic-chord portion of this segment (see the harmonic structure, pp. 80-81), but the articulation of the neighbor chord in measures 3 and 4 involves M.3A in several choruses of both keys. Typical examples are the following:

EXAMPLE 1



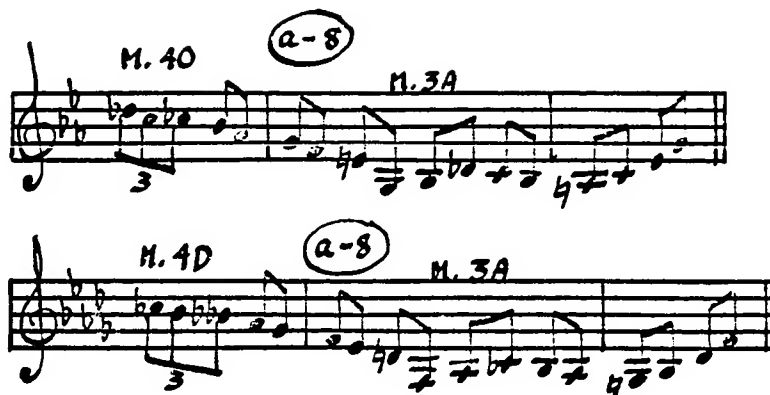
measures a-5,6,7 & 8 - The beginning of this segment frequently contains the continuation of the phrases shown in the preceding example:

EXAMPLE 2



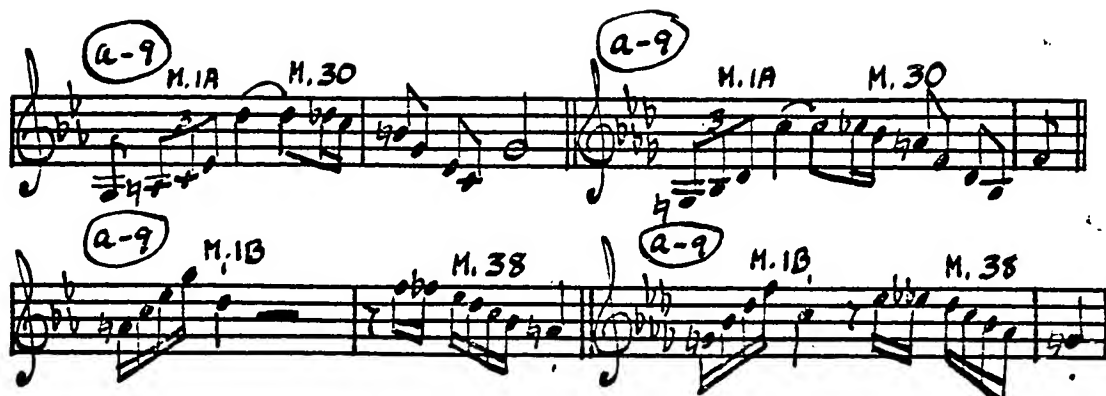
Far more predictable, however, is the use of M.3A at the end of this segment:

EXAMPLE 3



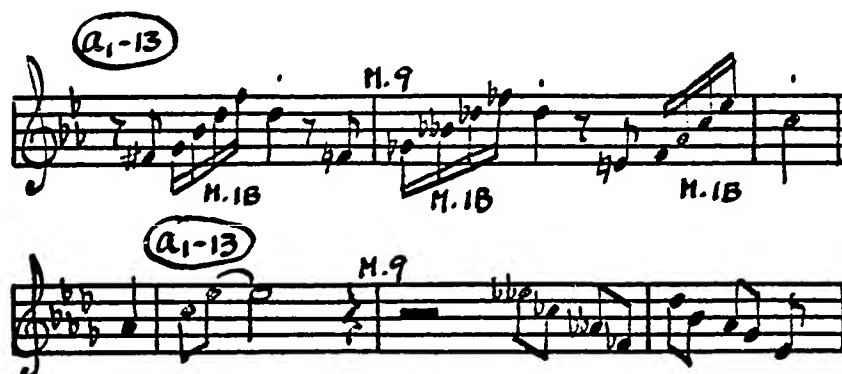
measures a-9,10,11 & 12 - Frequently this segment begins with a secondary dominant-ninth arpeggio, as shown at the end of the preceding examples, or as shown below:

EXAMPLE 4



measures a-13,14,15 & 16 - In section a_1 , this segment begins with the progression $iii_7 - \flat iii_7 - ii_7$, and as usual in this harmonic context, Parker tends to use M.9:

EXAMPLE 5



In section a_2 , no significant carryover appears between the two keys.

From the above discussion it is clear that Parker tended to transpose a number of motives from one key to another in playing this piece. In addition, further analysis shows that he utilizes his descending-scale techniques extensively in the construction of all his choruses. His first solo chorus in the "Groovin' High" of December 11, 1948

(II, 109) is an excellent case in point. Example 6A shows a descent of over five octaves in the first half of the chorus and exactly five octaves in the second half. As usual, the descents are disguised by means of arpeggios, neighbor tones, and interval inversions. These two large descents plus some smaller ones gradually unfold an interrupted melodic structure of 5-4-3-2, 5-4-3-2-1, which is supported by I - ii - V, I - ii - V - I, as shown in Example 6B.

EXAMPLE 6

"GROOVIN' HIGH,"

12/11/48 (II, 109)

A

B

I ii V I ii V I

Embraceable You (Meandering, Quasimodo)

The transcriptions contain six choruses of this slow ballad in F, and one chorus plus two half-choruses in E flat. As is true of his slow performances generally, these solos contain a wealth of melodic and harmonic invention. There are relatively few recurring motives even within the F-major solos, and even fewer between the two groups of solos. The following example shows the most common carry-overs.

EXAMPLE 7

Example 7 displays six staves of musical notation, illustrating common carry-over motives. The notation is written in treble clef with a key signature of one flat (F major or D minor). The staves are labeled with measure numbers and letters:

- Staff 1: Measures 1-2 are circled and labeled "M. 1, 2".
- Staff 2: Measures 3A and 5B are labeled. Measure 3A is circled.
- Staff 3: Measures 8 and 8 are labeled. Measure 8 is circled.
- Staff 4: Measures 3A and 3A are labeled. Measure 3A is circled.
- Staff 5: Measures 3A and 5B are labeled. Measure 3A is circled.
- Staff 6: Measures 9 and 9 are labeled. Measure 9 is circled.

As might be expected, the structural analysis of any of these heavily ornamented improvisations is complex. In fact, structural analysis is all but impossible in some of these choruses. The analysis shown in Examples 8AB is of the best known "Embraceable You" solo, the first take recorded on October 28, 1947 (II, 330-331). It reveals a melodic prolongation of step 5 throughout the solo. But more significantly, it shows once again the importance of descending scale passages in the construction of Parker's improvised line.

EXAMPLE 8

"EMBRACEABLE YOU" Take 1 10/20/47 (II, 330-331)

The image displays a handwritten musical score for the song "Embraceable You". The score is organized into three systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The first system begins with a large capital letter 'A' in the treble staff, indicating the start of the first section. Above the first measure of the first system is a circled annotation 'Aa1-1', and above the second measure is a circled annotation 'Ab-1'. The second system features a circled annotation 'Aa1-1' above the fifth measure. The third system features a circled annotation 'Ac-1' above the eighth measure. The notation includes various musical symbols such as notes, rests, beams, and slurs, all written in a fluid, handwritten style. The paper shows signs of age, with some discoloration and faint lines visible.

What Is This Thing Called Love (Hot House)

The transcriptions contain sixteen choruses on this structure in C, three in D, and one in F. Example 9 shows the most common correlations among the three groups.

The almost complete absence of correlation with F major results from having only one incomplete chorus in that key (see Chapter 9). The most common motivic link between choruses in C and D is M.3A, which is a common link between solos in most groups of pieces discussed so far. In addition, all the remaining common motives in the D-major solos (see Chapter 12) are common in the C-major solos.

Once again, however, the most important link is the use of descending scale passages as a means of constructing solos. Examples 10AB show the structure of "Hot House" 5/11/45 (11, 384). The descending scale passages shown here are typical of those found in solos in C, D, and (to a lesser extent), F major.

EXAMPLE 9



EXAMPLE 9, continued

B

a-6
 M.11A M.3A H.1A
 H.5B
 a-5
 M.11A M.3A M.1B
 M.2A-8
 a-7
 M.1A

C

b-1
 M.1C
 b-1
 M.1C
 M.4A

D

b-7
 M.11A M.3A
 H.5B
 b-7
 M.11A M.3A
 M.1A M.2A-8

EXAMPLE 10

* HOT HOUSE " 5/11/45 (II, 384)

A

2a₁-1

2a₂-1

V I

B

I → V I

Minor-Key Comparisons

In spite of the limited amount of material available in minor keys, comparisons between some of these keys is possible. "Segment" and "Diverse" in B-flat minor, "Bebop" in F minor, and "The Bird" in C minor have identical harmonic structures in their respective a sections: a simple prolongation of the structural tonic. In addition, these same pieces, as well as "Night in Tunisia" in D minor, have essentially the same b-section (c-section in "The Bird") structure: motion from the structural tonic through the circle of fifths to the mediant (submediant in "Bebop") and then on to the structural dominant. Some portions of these choruses contain common motives as shown in Example 11.

Structural analysis of any of the pieces excerpted above would reveal descending scale passages. "Night in Tunisia" is perhaps the most interesting, because its prolonging details are unusual. Its harmonic structure is $i - ii^\circ - V - i$; however, the structural ii° and V do not occur at the end of the b section, as they do in "I Got Rhythm" and other pieces, but at the end of the a₃ section. Furthermore, the initial i is prolonged by an insistent Phrygian embellishment ($\flat i!$) that typically occurs eighteen times per chorus. The chorus analyzed in Examples 12AB (11, 466) occasionally presents a varied Phrygian embellishment in which V appears between $\flat i!$ and i . The melodic structure is $1-1-\flat 2-1$, the $\flat 2$ representing a Phrygian modification of the dominant ($V\flat_5$) that also occurs in the original theme. As expected, the descending scale passages dominate the detailed graph.

EXAMPLE 11

A

(a-2) M. 3A M. 22A (a-2) M. 3A M. 22A

(a-2) M. 3A M. 22A

M. 1A M. 5A

B

(a-4) M. 3A M. 3A₂

M. 5B M. 1A M. 2A-8

M. 3A M. 3A

M. 5B M. 1A

C

(a-5) M. 2A-8 M. 3A M. 22A

M. 1A M. 2A-8

(a-6) M. 3A M. 22A

(a-5) M. 2A-8 M. 3A M. 5A M. 22A

M. 1A

D

(b-2) M. 3A (b-2) M. 3A (b-2) M. 3A

M. 5B

The musical score is written in a single system with four systems of music labeled A, B, C, and D. Each system contains one or more staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Annotations in parentheses and above the staves indicate specific measures or sections, such as (a-2), (a-4), (a-5), (a-6), (b-2), M. 3A, M. 22A, M. 5B, M. 1A, M. 2A-8, and M. 5A. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

EXAMPLE 12

"NIGHT IN TUNISIA" 11/14/52 (II, 466)

Handwritten musical notation for the first system, labeled 'A' at the beginning. The notation is written on a grand staff (treble and bass clefs). The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, featuring two circled annotations: $3a_1-1$ and $3a_2-1$. The bass staff contains a simpler accompaniment line with quarter and eighth notes.

Handwritten musical notation for the second system. The treble staff continues the complex melodic line with a circled annotation $3b-1$. The bass staff continues the accompaniment line.

Handwritten musical notation for the third system. The treble staff continues the complex melodic line with a circled annotation $3a_3-1$. The bass staff continues the accompaniment line.

Handwritten musical notation on a grand staff. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays a melodic line with slurs and ties. A dashed line connects a note in the right hand to a note in the left hand.

Handwritten musical notation on a grand staff, labeled with a circled 'B' and '3a1'. The right hand (treble clef) features a complex melodic line with many slurs and ties. The left hand (bass clef) plays a series of chords and single notes. A bracket connects the end of the right hand's melodic line to the beginning of the left hand's chordal sequence.

ii V¹⁵₄₃ i

General Comparisons

The preceding discussions have shown that Parker frequently approached improvisation on a given chord structure in a similar manner regardless of key. The common denominators are of two types. The first is the use of certain motives at certain locations within the chorus; the second is the use of descending scale passages as a basis for improvisation.

The first type, using the same motive at the same place in the chorus, regardless of key, is relatively rare. There are many more differences than similarities in all but a few locations. By far the most common link is M.3A, which is prominent in all the pieces discussed above. Its prominence is understandable, for it is Parker's third most frequently used motive, and it is his most frequently used motive having a distinctive melodic profile. The other most common motives, M.1A, 2A, and 4A, are so short and adaptable that they can be applied anywhere, and thus are seldom associated with any one location in a chorus structure. Motive M.3A is longer and clearly implies a harmonic progression, so it can only occur successfully in certain locations within a chorus. But since its implied progression is V - I, the most basic progression in jazz during Parker's lifetime, it is applicable in several well-defined places in each solo.

The second type, the descending scale passages, is ubiquitous, linking not only blues choruses, "I Got Rhythm" choruses, "Whispering" choruses, and others in various keys, but linking almost all choruses of virtually every piece in the transcriptions. Structural analyses of several solos in preceding discussions have pointed towards this conclusion. A few more will further establish this central point.

Examples 13AB show the structure of a "Donna Lee" ("Indiana") chorus (II, 70). They show a melodic structure

EXAMPLE 13

* DONNA LEE, " Take 3, 5/41 (II, 70)

Handwritten musical score for Example 13, titled "DONNA LEE, " Take 3, 5/41 (II, 70)". The score is divided into two main sections, A and B, each with piano and bass staves.

Section A:

- First system:** The piano staff features a melodic line with a slur over the first half, labeled $C2a_1-1$, and a second half labeled $C2b-1$. The bass staff has a simple accompaniment.
- Second system:** The piano staff continues the melodic line, with a slur over the first half and a label $C2a_2-1$ above the second half. The bass staff continues its accompaniment.
- Third system:** The piano staff features a melodic line with a slur over the first half and a label $C2c-1$ above the second half. The bass staff continues its accompaniment.

Section B:

- Fourth system:** The piano staff features a melodic line with a slur over the first half, labeled $C2a_1$, and a second half labeled $C2-b$. The bass staff has a simple accompaniment.
- Bottom system:** The piano staff features a melodic line with a slur over the first half, labeled $C2a_2$. The bass staff has a simple accompaniment.

At the bottom of the page, there is a large bracket spanning the width of the score, with the number 260 and the Roman numerals II, V, I below it.

of 5-4-(3)-2-1 supported by I - ii - V - I. Step 5 is prolonged through all but the last three measures of the chorus, where the structural descent finally occurs. More importantly, step 5 is prolonged by a number of descending scale passages, the longest being a folded six-octave descent.

The same basic harmonic and melodic structure occurs in the famous recording of "Koko" ("Cherokee") that dates from November 26, 1945 (II, 219f, and Examples 14AB). However, the final 4-3-2-1 descent does not occur until the final measure of the 64-measure chorus, and is part of a two-octave descent. Numerous other descents of varying length precede it.

"How High the Moon" has the same harmonic structure as the preceding two pieces; however, the melody of the "Ornithology" improvisation shown in Examples 15AB (II, 418) simply prolongs step 5 throughout the chorus. Almost without exception, the method of prolongation is descending scale passages.

Finally, we come to "I've Found a New Baby," the first solo Parker recorded (II, 11, and Examples 16AB). The harmonic structure of this song is I - V - I, where the initial I is postponed by a series of falling fifths starting on the submediant. Parker's melodic structure of 3-2-3 is articulated almost entirely by means of descending scale passages. Most of the early-period solos contain similar prolonging descents, indicating that this organizational plan was a basic part of his technique from the beginning of his professional life.

EXAMPLE 14

"Ko Ko," Take 2, 11/26/45 (II, 2194)

A

(2a₁-1)

(2a₂-1)

(2b-1)

First system of a musical score. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together, and is marked with a circled label $(2a_3-1)$. The lower staff contains a simpler bass line with fewer notes.

Second system of a musical score. It consists of two staves. The upper staff continues the complex melodic line from the first system, marked with circled labels $(2a_3-6)$ and $(3a_1-1)$. The lower staff continues the bass line.

Third system of a musical score, labeled 'B' at the beginning. It consists of two staves. The upper staff contains a melodic line with circled labels $(2a_1)$, $(2a_2)$, $(2b)$, and $(2a_3)$. The lower staff contains a bass line. Below the staves, there is a wavy line spanning the first part of the system, followed by the Roman numerals ii_7 , V , and I .

EXAMPLE 15

"ORNITHOLOGY," 9/20/52 (II, 418)

A

B

2a1 2a1

I ii7 V7 I

EXAMPLE 16

"I'VE FOUND A NEW BABY," 11/30/40 (II, II)

A

3a₁-1

3a₂-1

3b-1

3a₁-1

B

3a₁

3a₂

3b

3a₁

I

266

V I

CHAPTER 17 - Summary and Conclusions



In the preceding chapters I have presented a detailed description of Charlie Parker's techniques of improvisation. The main characteristics of these techniques found in his mature-period recordings, which account for over 95% of the known total, are summarized below.

Meter - Following the nearly invariable practice in jazz during his lifetime, Parker always played in duple meter ($\frac{4}{4}$ or $\frac{2}{2}$).

Tempo - His range of tempos is unusually broad, running from $\text{♩} = \text{ca. } 60$ (as in "Meandering") to over $\text{♩} = 400$ (in several untranscribed performances of "Fifty-Second Street Theme"). His slowest tempos are not unique in jazz, but the fastest ones were far beyond the realm of possibility for most players of the 1940s. Most of his performances fall within the range of $\text{♩} = 125\text{-}250$, which is a typical range for most jazz.

Primary note values - In fast tempos ($\text{♩} = 200$ and faster) most notes in his improvised melodies are eighth notes, played either as triplet eighths ($\text{♩} \text{ } \text{♩} \text{ } \text{♩}$) or even eighths ($\text{♩} \text{ } \text{♩}$); in moderate tempos ($\text{♩} = 125\text{-}200$) eighth-note phrases and sixteenth-note phrases are intermingled in varying proportions; in slow tempos (slower than $\text{♩} = 125$) sixteenth-note phrases and thirty-second-note phrases are intermingled. His skill in playing many notes per second and organizing them into coherent and interesting phrases was considered extraordinary in the 1940s, for few men could equal him in this regard.

Syncopation - His improvised melodies commonly contain many syncopations. Some are produced, as might be expected, by uneven time values and by placing short, accented notes between beats. But most are produced by accentuation of individual notes, especially the high notes of the moment, within constant streams of eighth notes.

Articulation - Although much variety exists in Parker's articulation in phrasing, the typical phrase of eighth notes is articulated in pairs of notes, starting on the weak part of a beat ( or ).

Melody - Parker's melodic vocabulary is based on the major-minor modal system, embellished by a liberal amount of chromaticism stemming from passing and neighboring motion, implied secondary dominants, and modal borrowing (major, minor, and Phrygian).

Harmony - The chords implied by Parker's melodies are the triads and sevenths that form the basis of the common-practice harmonic vocabulary, plus a variety of ninth, eleventh, and thirteenth chords and triads with added sixths.

Tone quality - Parker's harsh tone quality differs markedly from the smooth, mellow tone quality established as the norm in the non-jazz, European art music tradition, but is well-suited for his aggressive and precise rhythmic style. Accoustical analysis of his tone would probably reveal an overtone spectrum rich in upper partials.

Vibrato - Compared to his predecessors, Parker used a vibrato having a narrow range (ca. 120 cents) and a slow speed (ca. five times per second).

Mode of themes - In keeping with the common jazz practice of his time, Parker nearly always played pieces having a predominantly major modality (about 95% of his repertory). The remaining pieces are in the minor mode or (in the case of "Night in Tunisia") a mixed minor-Phrygian mode.

Keys - His choice of keys also coincides with the general practice of the time: the main keys are B-flat, F, and C major (about 65% of the repertory). The other keys used are D-flat, A-flat, E-flat, G, and D major, and E-flat, B-flat, F, C, D, and A minor.

Repertory - Parker recorded about 300 different pieces. His favorites were pieces based on the 12-measure harmonic

structure of the blues (about 20% of the recordings) and pieces based on the 32-measure, aaba harmonic structure of "I Got Rhythm" (about 15% of the recordings). Nearly all the remaining repertory consists of 32-measure pieces in aaba, aaba', and abac (or aa') forms, and 64-measure pieces in aaba and aa'ba'' forms.

Other features - 1) Except in a handful of cases, Parker's solos appear to have been composed spontaneously, rather than in advance. In spontaneously composing, he drew primarily on a repertory of about 100 motives of varying lengths, modifying them and combining them in a great variety of ways. Consequently, his solos are normally organized without reference to the theme of the piece being performed.

2) During his mature period, from 1944 to 1955, his style of improvisation underwent no substantial changes; only subtle shifts in his preference of some relatively rare motives and his non-preference of some others occur.

3) His individual improvisations are basically uninfluenced by the physical environment, except that most solos recorded outside recording studios are longer, have more notes above the standard alto saxophone range, and have more quotations from well-known themes. His solos are also uninfluenced either by the type of background support given by the diverse groups that accompanied him, or by the solos of others during a performance.

4) His solos are, however, influenced by three main factors: tempo, key, and harmonic structure. First, the slow pieces are extremely florid and rhythmically complex, while the moderate and fast pieces are usually simpler. Second, his use of his repertory of motives changes from one key to the next. For example, his typical melodies for the blues in C major are not simply transpositions of his typical melodies for the blues in B flat, but are distinctively different. Third, his use of motives is different for each

harmonic plan (blues, "I Got Rhythm," "Cherokee," etc.), both within each key and from key to key.

5) But regardless of variations from one solo to the next, one group of solos to the next, and one key to the next, there is a basic organizing device linking the great majority of Parker's improvised solos: descending scale passages.

To understand Parker's art is to understand a great deal of the art of jazz. In the first place, Parker was thoroughly grounded in the jazz tradition; he freely drew from it even as he helped reshape it. Some elements of his style are also part of older musicians' styles (see Chapter 4). But more importantly, he was the most influential player in jazz during the last ten years of his life; the musicians who imitated aspects of his syncopations, articulations, tone quality, and repertory of motives are legion. Many are themselves major jazz figures who have developed distinctive styles of their own, but who nonetheless perpetuate parts of Parker's approach to music in their own performances. Thus, many of the features of Parker's style, as summarized above, undoubtedly would appear in descriptions of other important jazz musicians' styles.

But if these features are common in jazz, this particular mix of features is probably unique to Parker, and the details of some of these features, as explained in the preceding chapters, are most certainly distinctive. In addition, few other jazzmen could improvise as fluently at such rapid tempos; few others could create such ornate, well balanced, and moving solos at slow tempos; few others could play equally fine solos regardless of the environment or of the styles and abilities of the accompanying players. Also, the table of motives at the beginning of Volume II, while containing a number of figures that were part of the vocabulary of jazz before the 1940s, must certainly play a

major part in distinguishing Parker's art from all others' except that of his most slavish imitators. The specific applications of these motives in the process of creating improvisations further delineates his unique style. Finally, although concrete evidence is skimpy at the moment, I believe that Parker was the first major figure in jazz to use disguised scalar descents as a basic organizing force in jazz improvisation.

At present phrases such as "undoubtedly would find," "probably unique," and "evidence is skimpy" must appear in the preceding summary. For although the bibliography of jazz includes hundreds of books and periodicals, it contains little detailed musical analysis. Finding a hundred biographical facts about a musician is easy, but finding a handful of the favorite melodic figures used by that musician almost inevitably involves many hours of record collecting, listening, transcribing, and analyzing. Research into jazz is practically virgin territory for the musicologist. Potential projects of substantial size abound. For example, compared to Parker's discography, those of Lester Young and Bud Powell are nearly as large, Thelonious Monk's will probably be larger when he retires, and Dizzy Gillespie's may already be twice as large. Dozens of other major players deserve careful musicological study in addition to those just named. The material so far recorded is vast; the most comprehensive discography of jazz (Bruyninckx 1969-73) is well over 8000 pages long (the Charlie Parker portion occupies only about 0.3% of these pages), and it catalogs only commercially released records in most cases. Of course, not all of this music is improvised; some pieces, especially some played by larger ensembles, are completely prearranged. But the overwhelming majority of jazz recordings resemble those examined in this study, in that they contain improvised portions. Analysis of more of this material, perhaps

along the lines followed in this study, will bring into sharper focus the importance of this flourishing contemporary tradition of improvised art music.

Footnotes

Chapter 1 (pp. 1-9)

1. This description is a simplification that leaves out a number of details and exceptions, but is, in the main, valid. For more complete discussions of the elements of jazz, see Hodeir (1956); for an excellent analysis of jazz prior to 1930, see Schuller (1968).

2. For various explanations of the origin of his nickname, see Gillespie and Lees (1961: 23), Levin and Wilson (1949: 1), Reisner (1962: 150), and Stearns (1956: 161).

3. For a comparison between bop and swing, see Owens (1965: 1, 5-10).

4. For example, Hank Crawford has recorded "Parker's Mood" (Cotillion 18003), and Sonny Stitt has recorded "Koko" and others (Atlantic 5011), as has Super Sax Plays Bird (Capitol ST-11177), which is a full reed section that plays harmonized arrangements of Parker's solos.

5. Russell (1971: 196-197) presents a good description of musical developments at Minton's during the early 1940s.

6. The idea for these recordings was Parker's, not the record producer's. Parker apparently felt the results would bring him closer to the world of "classical" music. See Hentoff (1953: 15).

7. Mining this gold is sometimes a difficult task. Even though about 200 of the non-studio performances are available on 12-inch, long-playing records, most of them exist only on private tape or private disc copies. Locating the collectors of these recordings is challenging. Hearne (1970) provides some names, but its title implies more than it delivers. More productive leads come from Jazz Journal and Discographical Forum, both of which provide discographical information and sometimes print names of collectors in their news items. Other collectors are located by questioning already known collectors, by talking to jazz record dealers, by advertising in jazz periodicals, and by pure accident.

Chapter 2 (pp. 10-16)

1. Throughout this study all music is written at concert pitch, and all references to pitches refer to concert pitch unless indicated otherwise. For an evaluation of my system of numbering measures, see the preface to Volume II.

2. The descending line created by the accented notes is part of a larger scheme of melodic organization. See Chapters 14, 15, and 16.

3. For a good discussion of Parker's rhythmic techniques, see Hodeir (1956: 108).

4. The grace notes in this and later examples represent a split-second discrepancy between breathing and fingering that sometimes occurs in fast playing.

5. The announcer for the radio broadcast of May 9, 1953 mentions the plastic instrument in introducing the first piece of the program. Parker also played it at the famous Massey Hall concert later that month, according to Mark Gardner's notes for Klacto MG 100.

Chapter 3 (pp. 17-35)

1. For these and other motives discussed in the text see II, 1-10.

2. See, for example, Berendt (1959: 18). But the lowered-fifth blue note is not completely an invention of the bop era; Lester Young used it in his famous recording of "Lester Leaps In" in 1939.

3. The traditional blue notes are not fixed pitches in Afro-American music, but portamentos in the vicinity of the minor third and minor seventh degrees of the scale.

4. For an explanation of the symbols used in this example, see Mitchell and Salzer (1967: 261-268).

5. The descending nature of these motives is more easily seen in the contexts of the analyses in Chapters 14-16.

6. Martin Williams (1970b: 52) suggests that Parker learned the motive second-hand, from trumpeter Louis Armstrong's 1930 recording of "Sweethearts on Parade."

7. Parker's use of musical quotations dates back to a 1938 job that he held in a band playing at a taxi dance hall in New York City. He learned the melodies of a large repertory of popular songs, and often quoted one while playing another in order to break up the monotony of the dull dance-band job. See Russell (1973a: 102-105).

Chapter 4 (pp. 36-42)

1. It was recorded at Minton's or Monroe's by Jerry Newman, who frequently took his equipment into those clubs in the early 1940s. He disliked Parker's style, however, and until the recent discovery of this recording, it was thought that he always turned off the recorder during Parker's solos (Russell 1973a: 139).

Chapter 5 (pp. 43-52)

1. Ill feelings that Parker had towards Gillespie regarding the latter's top billing in the concert advertising supposedly resulted in a musical duel on this occasion. See Stearns (1956: 16) and Russell (1973a: 247-248).

2. The meaning of the title was unknown to Parker, according to comments he made during the broadcast of April 7, 1951. Someone else, probably the record producer, made up the name after Parker had left the studio. Such a practice was common (Russell 1973a: 252); Parker simply wrote and played the pieces, and often left the titling to someone else.

Chapter 6 (pp. 53-69)

1. The symbols used in the structural analyses throughout this study are based on Mitchell and Salzer (1967: 261-268).

2. Gershwin's song, composed about 1928, is a 34-measure piece in aaba form. In utilizing its chord structure, most jazz musicians eliminate the two-measure extension of the final section.

Chapter 7 (pp. 70-85)

1. The trading-fours chorus is typical of such sections in Parker's recordings, in that the soloists are uninfluenced by one another. Parker and Dorham simply play four-measure phrases that might have been parts of their complete choruses earlier in the performance. Parker usually plays the first half of each eight-measure section, as he does here, and the infrequent melodic connections that occur in these moments are usually a result of Parker being imitated by his partner.

Chapter 8 (pp. 86-123)

i. For a revised transcription of Parker's solo based

on the detailed information provided by a melogram, see Owens 1974: 173-174.

2. A transcription of Lewis's solo in take 3 appears in Pease (1956). Singer King Pleasure added lyrics to Parker's solo in take 3 and recorded it note-for-note in December 1953 (Russell 1973a: 325-326).

3. The melody is printed in Parker 1967: 22. Parker's dependency on the products sold by Moose the Mooche (Emry Byrd) was so great that he once signed half of his recording royalties over to him (Russell 1973a: 202-203, 213-217).

4. Such chords were used in jazz improvisation before Parker made his personal discovery; cornetist Bix Beiderbecke used them a decade earlier (Harrison 1973: 5).

5. Miles Davis was the trumpet player with Parker at the time of this recording session. However, he did not know this complex introduction, so Gillespie, who happened to be visiting the studio, had to play it. Gillespie probably also played piano during Parker's solo, substituting for the inept Argonne Thornton, whose playing had spoiled recordings earlier in the session.

Chapter 9 (pp. 124-156)

1. The first of these pieces is named after Parker's manager, Billy Shaw, and is thus a misspelled title, according to Argonne Thornton (Reisner 1962: 103). The second title, according to Kofsky (1970: 56), means "now's the time to abolish racism, discrimination, oppression and Jim Crow." Kofsky sees a connection between black social protests of the early 1940s and bop, which he views as black protest music. The simple melody of "Now's the Time" was later plagiarized and made part of a popular song, "The Huckle Buck" (Russell 1973a: 196).

2. Gillespie had recorded this piece previously, in January, with another group. That version is less interesting musically and is relatively little-known.

3. Some of the untranscribed recordings of "Fifty-Second Street Theme" (see the next chapter) are even faster; for example, the version of ca. May-to-July 1950 that follows "Lover Come Back to Me" is played at ♩ = ca. 410!

4. Frank Tirro (1967: 323) indicates that the chords are identical to those of "Honeysuckle Rose." But the chords of the first four measures of the bridge differ markedly from those of the Waller song. Only one recorded performance

follows this harmonic scheme throughout, the Swedish recording discussed later, and Tirro did not refer to it in his article.

Chapter 10 (pp. 157-182)

1. The enigmatic title of this piece is typically Monkish; perhaps he named this Parker theme.

Chapter 11 (pp. 183-194)

1. There is some question as to who composed the melody, Parker or his friend, trumpeter Benny Harris. Feather (1960: 245) states that Harris wrote it, while Russell (1973a: 213) implies that Parker wrote it. Recently Russell informed me that Parker claimed to be the composer at the time of the 1946 recording, but that later, after Harris complained, Parker agreed that they had composed it together. Consequently, both men are listed as composers in the copyright data for the piece.

2. Lanphere reports that on this occasion Parker was angry because, contrary to his wishes, trombonist J.J. Johnson had been hired to augment the quintet. To drown his unhappiness, Parker drank a fifth of gin before the first set and continued to drink heavily throughout the evening. "Out of Nowhere," although performed during the first set, contains evidences of his tipsiness - strange, irrational phrases in the first chorus and missed notes in some of his stock phrases throughout the solo.

Chapter 13 (pp. 196-209)

1. He probably played them during his taxi-dance-hall days in 1938 (see Chapter 3, footnote 7).

2. Although on my copy of the tape the piece sounds in E minor, I believe it is actually in D minor because 1) several other pieces on the same tape are common pieces in his repertory ("Donna Lee," "Out of Nowhere," and others), and they all sound a major second higher than normal, and 2) D minor is the key usually employed by jazz musicians for this piece.

Chapter 14 (pp. 210-231)

1. The following discussion is based on the analytical procedures used in Salzer (1962), Salzer and Schachter (1969), and Mitchell and Salzer (1967 and 1970).

2. Throughout this discussion the bass line actually played is ignored. Since both Parker and his bass players improvise simultaneously, they cannot always second-guess each other with absolute accuracy. Thus, the two parts often clash in matters of detail. However, the basic structure of I - EM - I - ii - V - I is invariably followed

by all concerned, so the essential conclusions of this discussion are valid for the total performance as well as for Parker's specific melody.

Chapter 17 (pp. 267-272)

1. The best of the published works are Hodeir (1956) and Schuller (1968). Among the papers written at universities are: Lois Von Haupt, Jazz: An Historical and Analytical Study (M.A. thesis, New York University, 1945); Launcelot Allen Pyke II, Jazz, 1920 to 1927; An Analytical Study (Ph.D. dissertation, University of Iowa, 1962); Eli H. Newberger, The Major Jazz Piano Styles (Yale University Honors Paper, 1966); Craig Woodson, Solo Jazz Drumming: An Analytical Study of the Improvisation Techniques of Anthony Williams (M.A. thesis, University of California, Los Angeles, 1973); Milton Lee Stewart, A Comparative Analysis of the Improvisational Technique of Clifford Brown (M.A. thesis, University of Michigan, 1972); Stewart, Structural Development in the Jazz Improvisational Technique of Clifford Brown (Ph.D. dissertation, University of Michigan, 1973); and Owens (1965). These works are currently in preparation: Franz Kerschbaumer, a dissertation at the University of Graz on the improvisation techniques of Miles Davis between 1945 and 1964 (see Kerschbaumer 1971-1972); James S. Patrick, Charlie Parker's Use of Borrowed Materials (Ph.D. Dissertation, Princeton University); Nathan Davis, The Early Life and Music of Charlie Parker (Ph.D. dissertation, Wesleyan University); and Charles C. Blancq III, Melodic Improvisation: Its Evolution in American Jazz, 1943-1960 (Ph.D. dissertation, Tulane University).

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- 1942d "File Federal Suit to Enjoin Petrillo," New York Times (August 4), p. 1.
- 1942e "Senate Bill Asks Petrillo Inquiry" New York Times (August 28), p. 21.
- 1942f "Senate Is Unanimous for Inquiry," New York Times (September 25), p. 42.
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- 1942h "Bill Filed in Senate to End Petrillo Ban," New York Times (October 24), p. 10.
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- 1943c "Petrillo Proposes Fee for Records," New York Times (February 13), pp. 1, 24.
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- 1943h "Decca Pact Gives Union Big Victory," New York Times (September 30), p. 26.
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APPENDIX I - Published Transcriptions of
Solos by Charlie Parker

- Ballade (I Got It Bad), 10/50 - in Parker (1967: 5).
- Billie's Bounce, take 5, 11/26/45 - in Werner (1965: 21).
- Bird, The, Autumn 1948C - fragments only, transposed to G minor, in Parker (1967: 6).
- Bloomdido, 6/6/50 - one chorus in Feather (1965a: 231).
- Bongo Beep, take 3, 12/17/47 - in Stuart (1961: 13-16).
- Celebrity, 10/50 - first chorus, transposed to C, in Parker (1967: 12).
- Chasin' the Bird, 5/47 - excerpts from three takes in Heckman (1965: 24).
- Cool Blues, take 4, 2/19/47 - in Hodeir (1956: 149).
- Cosmic Rays, take 2?, 12/30/52 - first and last choruses in Parker (1967: 14).
- Crazeology, take 4, 12/17/47 - in Stuart (1961: 9-12).
- Diverse, 5/5/49 - theme with improvised bridge in Parker (1967: 15).
- Dizzy Atmosphere, 2/45 - in Pinkerton (1961: 6-7).
- Don't Blame Me, 11/4/47 - in Hodeir (1957: 623-624).
- Drifting on a Reed, take 5, 12/17/47 - in Stuart (1961: 2-5; mistitled "Big Foot").
- Embraceable You, take 1, 10/28/47 - in Martin Williams (1970a: 34, 37).
- Groovin' High, 2/45 - in Russo and Lifton (1950a); Heckman (1965:24).
- Groovin' High, 9/29/47 - one chorus in Heckman (1965:24).
- Groovin' High, 12/11/48 - one chorus in Heckman (1965: 24); Pinkerton (1961: 12-15).
- Hootie Blues, 4/30/41 - my transcription is in Russell (1973a: 124), with unexplained brackets meant only to point out Parker's motives; Pinkerton (1961: 3).
- I'll Remember April, 7/5/50 - in Pinkerton (1961: 20-25).
- Jumpin' Blues, The, 7/2/42 - in Heckman (1965: 22); Pinkerton (1961: 2).
- Just Friends, 11/30/49 - in Mehegan (1962: 109-110); Heckman (1965: 22).
- K.C. Blues, 1/17/51 - first chorus, transposed to B flat, in Parker (1967: 16).

Klactoveesedstene, take 2, 11/4/47 - in Heckman (1965: 23).
 Koko, take 2, 11/26/45 - in Mehegan (1962: 103-108).
 Laird Baird, 12/30/52 - first chorus in Parker (1967: 27).
 Leap Frog, take 6, 6/6/50 - first 8 measures in Parker
 (1967: 18).
 Lover Man, 8/8/51 - in Pinkerton (1961: 16-19).
 Moose the Mooche, take 2, 3/28/46 - in Anonymous (1948:
 4-5); Parker and Feldman (1946-1948a)
 Night in Tunisia, take 5, 3/28/46 - in Pinkerton (1961:
 10-11).
 Now's the Time, 8/4/53 - in Baker (1971: 32-33).
 Ornithology, take 4, 3/28/46 - in Hodeir (1962: 182);
 Anonymous (1948: 6-7); Parker and Feldman (1946-1948b).
 Parker's Mood, take 3, 8/29/48? - in Siddons (1965); one
 chorus in Russell (1973a: 266).
 Perhaps, take 1, 9/48 - in Austin (1966: 290).
 Quasimodo, take 1, 12/17/47 - in Stuart (1961: 6-8).
 Relaxin' at Camarillo, take 3, 2/26/47 - in Russo and
 Lifton (1950b).
 Salt Peanuts, 5/11/45 - in Pinkerton (1961: 8-9).
 Scrapple from the Apple, 1/15/49 - theme with improvised
 bridge in Tirro (1967: 323).
 Segment, 5/5/49 - theme with improvised bridge in Parker
 (1967: 26).
 Slam Slam Blues, take 2 - in Wang (1973: 543).
 Thriving from a Riff, take 3, 11/26/45 - in Heckman (1965:
 23).
 Yardbird Suite, take 4, 3/28/46 - in Anonymous (1948: 8-9);
 Parker and Feldman (1946-1948c).

APPENDIX II: Annotated Discography

This discography gives the following information:

1. Recording dates, given in these forms:
11/30/40 = November 30, 1940;
1/45 = January, 1945;
ca. 1942-43 = about 1942 or 1943.
2. The leader of the performing group, given in capital letters. Jam sessions are generally leaderless.
3. The other musicians, or sidemen.
4. The instruments played by each musician:

alto	= alto saxophone
arr.	= arranger
b.	= string bass
bari.	= baritone saxophone
b. trb.	= bass trombone
clar.	= clarinet
cond.	= conductor
dr.	= drums
Eng. hn.	= English horn
Fr. hn.	= French horn
g.	= guitar (usually amplified)
ob.	= oboe
p.	= piano
sop.	= soprano saxophone
tenor	= tenor saxophone
tpt.	= trumpet
trb.	= trombone
vcl.	= vocal
vib.	= vibraphone
vla.	= viola
vln.	= violin

When two or more instruments are listed, the main instrument is listed first; when the secondary instrument is used it is indicated in the format of the piece (see below).

5. The location of the recording.
6. The pieces played in order of performance (whenever possible). An asterisk indicates that all or part of the piece is transcribed in Volume II.
7. Information about the theme (in parentheses), for example: (fast - I Got Rhythm w. Honeysuckle Rose b - aaba - 32 - C) means "the tempo is fast, ♩ = ca. 300 or

faster; the theme is 32 measures long in aaba form, where a is based on the chords of "I Got Rhythm" and b is based on the chords of the b section of "Honeysuckle Rose," and the key is C major."

8. An abbreviated discography, giving the labels and record numbers of the original issue and one or two common (usually U.S.) reissues. Most original issues are 10-inch, 78 RPM discs, and usually have no letters preceding the record number; 7-inch, 45 RPM discs usually have "EP" preceding the record number; 10-inch and 12-inch, 33 1/3-RPM discs usually have "LP" or "MG" preceding the record number (Spotlite is an exception). "Same issue" and "similar issue" refer to the immediately preceding piece unless indicated otherwise. Parenthetical labels and record numbers indicate non-commercial recordings made for broadcasting purposes. "Tape" indicates the recording is unavailable commercially.

9. The format of the piece, using these abbreviations:

intro. = introduction

inter. = interlude

mod. = modulating interlude

4, 8, 12, etc. = the number of measures in each section

2 x 12, 3 x 12, etc. = two choruses of twelve measures each, three choruses of twelve measures each, etc.

Parker 2 + 2 x 32 + 1 = Parker starts his solo two measures before his first solo chorus, continues for two choruses of 32 measures each, and ends his solo one measure after the following chorus begins.

Theme = the original melody is played by the lead instruments in the ensemble.

Parker, Davis, etc. = Charlie Parker, Miles Davis, etc. is improvising.

Parker theme = Charlie Parker is playing the original melody, or a paraphrase thereof.

Parker-Davis 4s for 2 x 32 = Charlie Parker and Miles Davis improvise alternate four-measure phrases throughout two choruses of 32 measures each.

This discography gives no information beyond the title of a piece if it exists only non-commercially and I have been unable to locate a copy. Further, it gives neither matrix numbers nor complete listings of reissues, since such information would increase greatly the size of this already bulky listing. This missing data is available, except for recent reissues, in Tony Williams's exhaustive discography.

11/30/40 - JAY McSHANN (p.), Bernard "Buddy" Anderson, Orville Minor (tpts.), Bob Gould (trb.), Charlie Parker (alto), William J. Scott (tenor), Gene Ramey (b.), Gus Johnson (dr.).
Broadcast from Station KFBI, Wichita, Kansas.

*I've Found a New Baby (aaba - 32 - E flat)
Polydor 236 525, Spotlite 120
McShann 32. Trumpet 32. Parker 32. Gould 32.
Scott 32. McShann 24, band 8.

*Body and Soul (slow - aaba - 32 - D flat)
Spotlite 120
Fragment of McShann intro. ca. 2. Parker 32.
Trumpet 32. McShann 8.

12/2/40 - JAY McSHANN (p.), Bernard "Buddy" Anderson, Orville Minor (tpts.), Bob Gould (trb., vln.), Charlie Parker (alto), Bob Mabane (tenor), Gene Ramey (b.), Gus Johnson (dr.).
Broadcast from Station KFBI, Wichita, Kansas.

*Honeysuckle Rose (fast - aaba - 32 - F)
Spotlite 120
Band vocal intro. 16. Gould (vln.) 32. McShann 32.
Minor 32. Parker 32. Ramey 16, Johnson 8, Ramey 8.
Band 16, Parker 8, band 8.

*Lady Be Good (aaba - 32 - G)
same issue
McShann 8. Mabane 32. Trumpet 32. Parker 32.
Trumpet 32. McShann 32.

Coquette (aaba - 32 - E flat)
Polydor 236 525, Spotlite 120
McShann intro. 4. Parker theme 16, trumpet 8,
Parker theme 8. Gould theme 32. McShann 8, band 8.

*Moten Swing (You're Driving Me Crazy - aaba - 32 - A flat)
same issues

McShann 8. Band theme 32. Parker 32. Trumpet 32.
Mabane 16, trumpet 8, band theme 8. Coda 4.

The Hymn (slow - blues - 12 - B flat)

Spotlite 120

McShann intro. 4. Gould 2 x 12. Mabane 12. Trumpet
12. Band 12.

4/30/41 - JAY McSHANN (p.), Bernard "Buddy" Anderson,
Harold Bruce, Orville Minor (tpts.), "Little Joe"
Taswell Baird (trb.), Charlie Parker, John Jackson
(altos), Harold Ferguson, Bob Mabane (tenors), Gene
Ramey (b.), Gus Johnson (dr.), Walter Brown (vcl.).
Recording studio, Dallas, Texas.

*Swingmatism (abab' - 32 - F minor)

Decca 8570, DL 79236, others

Band 2 x 32. McShann 15, Parker 17. Johnson 4,
band 14.

*Hootie Blues (blues - 12 - E flat)

Decca 8559, DL 79236, others

McShann intro. 4. Band 12. Parker 12. Brown 3 x 12.
Band 12. Band coda 2.

Dexter Blues (blues - 12 - C)

Decca 8583, DL 79236, others

Band intro. 8. Trumpet 12. Band 12 + 16. McShann
12. Jackson 12. Band 12.

10/11/41 - JAY McSHANN (p.), remainder of band unknown,
Walter Brown (vcl.).
Radio broadcast, Chicago.

One Woman's Man (blues - 12 - F)

Spotlite 120

McShann intro. 4. Band 12. Brown 4 x 12 (alto fills
in third chorus, trumpet fills in fourth). Band 12.

2/7/42 - JAY McSHANN (p.), probable personnel: Bernard
"Buddy" Anderson, Bob Merrill, Orville Minor (tpts.),
Lawrence "Frog" Anderson, "Little Joe" Taswell Baird
(trbs.), Charlie Parker, John Jackson (altos), Fred
Culliver, Bob Mabane (tenors), James Coe (bari.),
Leonard "Lucky" Enois (g.), Les Paul (g.; on last
piece only), Gene Ramey (b.), Gus Johnson (dr.),
Walter Brown (vcl.).

Armed Forces Radio Services broadcast, Chicago.

You Say Forward and I'll Say March (aaba - 32 - G)

(AFRS Jubilee 71) Spotlite 120

Band intro. 12. Band theme 32. Tenor 16, trumpet 8,
tenor 8. Band-tenor inter. 4 + 4. McShann 16, tenor
8, McShann 8. Band theme 8, tenor 8, McShann 8,
band theme 8. Band coda 5.

Lonely Boy Blues (blues - 12 - E flat)

same issue

Band with Jackson (?) fills 12. Jackson (?) 12.

Brown 3 x 12.

Vine Street Boogie (blues - 12 - G)

same issue

McShann intro. 4. McShann 5 x 12. Ramey 3 x 12.

McShann 2 x 12. Band 3 x 12.

*Jump the Blues (or The Jumpin' Blues) (blues - 12 - F)

same issue

McShann 2 x 12. Band 2 x 12. Parker 12. Tenor 12.

Tenor 12. Trumpet 3 x 12. Band 12. McShann 2 x 12.

Band 3 x 12. Coda 4.

One O'Clock Jump, take 1 (blues - 12 - D flat)

same issue

Band 6 x 12 + ca. 2 (fade-out ending)

Bottle It (blues - 12 - B flat, F)

(AFRS Jubilee 72) same issue

Band intro. 8. Band 3 x 12. Tenor 2 x 12. Band

inter. 4. Band 12. Jackson (?) 12. Band 14 + 12.

McShann 12. F: Band 14.

Sweet Georgia Brown (abac - 32 - A flat)

same issue

Band-tenor intro. 2 + 4. Tenor 4 x 32. Tenor and

band inter. 8. Tenor 32. Tenor coda 16.

Wrap Your Troubles in Dreams (aaba - 32 - D flat, A flat).

same issue

Band intro. 10. Band theme 31. Band inter. 8.

McShann 16, tenor 8, McShann 8. Band inter. 8.

Trumpet 16, trombone 8, McShann 8. A flat: Band and tenor 16, McShann 8, band 8.

One O'Clock Jump, take 2

same issue

Band 12. Paul 3 x 12. Tenor 2 x 12. Band ca. 3 (fade-out ending).

7/2/42 - JAY McSHANN (p.), personnel as in 2/7/42 except
Les Paul (g.) is out, Al Hibbler (vcl.) is added.
Recording studio, New York City.

Lonely Boy Blues (blues - 12 - E flat)

Decca 4387, DL 79236, others

Band with Jackson (?) fills 12. Jackson (?) 12.

Brown 3 x 12.

Get Me on Your Mind (aaba - 32 - F)

Decca 4418, DL 79236, others

Band intro. 12. Hibbler 32. McShann 16. Hibbler 10.

- *The Jumpin' Blues (blues - 12 - F)
Decca 4418, DL 79236, others
McShann 2 x 12. Band 2 x 12. Parker 12. Brown 3 x 12.
Band 3 x 12. Band coda 4.
- *Sepian Bounce (I Got Rhythm - aaba - 32 - E flat)
Decca 4387, DL 79236, others
Band intro. 10. Band theme 32. Band inter. 4.
McShann 16, tenor 8, McShann 8. Band inter. 2.
Parker 2 + 8, trumpet 8, Parker 8. Band 16,
trombone 8, band 12.
- 1942? - probably Maurice "Shorty" McConnell (tpt.),
Charlie Parker (tenor), unknown (g.), unknown (dr.).
Jam session, Chicago.
Body and Soul
Shoe Shine Swing
- ca. 1942-43 - Charlie Parker (alto) plus unknown tpt., trb.,
tenor, p., b., dr.
Jam session, Minton's or Monroe's night club, New
York City.
- *Cherokee (aaba - 64 - B flat)
Spotlite 120
Piano intro. 8. Band theme 32, piano 16, band theme
16. Parker 64 + 48 (fade-out ending).
- 1943 - Dizzy Gillespie (tpt.), Charlie Parker (alto,
tenor), Oscar Pettiford (b.), remainder unknown.
Jam session, Ritz Hotel, Chicago.
unknown titles
- 9/15/44 - TINY GRIMES (g., vcl.), Charlie Parker (alto),
Clyde Hart (p.), Jimmy Butts (b.), Harold "Doc" West
(dr.).
Recording studio, New York City.
- *Tiny's Tempo, take 1 (blues - 12 - B flat)
Savoy MG 12001, others
West intro. 8. Theme 2 x 12. Parker 3 x 12. Hart
2 (incomplete).
- *Tiny's Tempo, take 2
Savoy MG 12001, others
West intro. 8. Theme 2 x 12. Parker 3 x 12. Hart
2 (incomplete).
- *Tiny's Tempo, take 3
Savoy 526, MG 12001, others
West intro. 8. Theme 2 x 12. Parker 3 x 12. Hart
2 x 12. Grimes 3 x 12. Riffs 2 x 12.

I'll Always Love You Just the Same, takes 1, 2
unissued

I'll Always Love You Just the Same, take 3 (aaba - 32 - C)

Savoy 526, Jax 1001, others

Intro. 4. Grimes (vcl.) with Parker fills 31.

Parker 1 + 16, Grimes (vcl.) with Parker fills 16.

Romance without Finance, takes 1, 2
unissued

Romance without Finance, take 3 (aaba - 32 - E flat)

Savoy 532, Jax 7001, others

Intro 8. Grimes (vcl.) with Parker fills 31.

Parker 1 + 16, Hart 8, Parker 8. Grimes (g.) 32.

Hart 8. Grimes (vcl.) with Parker fills 28. Coda 4.

*Red Cross, take 1 (I Got Rhythm - aaba - 32 - B flat)

Savoy MG 12001, others

Rhythm intro. 4. Theme 16, Parker 8, theme 8.

Parker 32. Hart 2 (incomplete).

*Red Cross, take 2

Savoy 532, MG 12001, others

Rhythm intro. 4. Theme 16, Parker 8, theme 8.

Parker 32. Hart 32. Grimes 32. Theme 16, Parker and
Grimes 8, Theme 8.

1/45 - CLYDE HART (p.), Dizzy Gillespie (tpt.), Trummy
Young (trb., vcl.), Charlie Parker (alto), Don Bays
(tenor), Mike Bryan (g.), Al Hall (b.), Specs Powell
(dr.), Rubberlegs Williams (vcl.).
Recording studio, New York City.

What's the Matter Now? (aa' - 18 - C)

Continental 6013, CLP 16004, others

Williams with Gillespie fills 18. Parker 18.

Williams with Young fills 18. Byas 18. Williams
with Gillespie fills 18.

I Want Every Bit of It (slow - aa'ba - 16 - G)

Continental 6020, CLP 16004, others

Williams verse with Byas fills 12. Williams with
Gillespie fills 16. Byas 8, Williams 10.

*That's the Blues (slow - blues - 12 - G)

Continental 6013, CLP 16004, others

Young intro. 4. Williams (fills by Bryan, Parker,
Young in first, second, third choruses) 4 x 12.

*G.I. Blues (blues - 12 - G)

Plymouth 100-38, P-12-113, Jax 7001

Hart intro. 4. Williams with Parker fills 2 x 12.

Byas 12. Bryan 12. Gillespie 12. Williams 12.

*4F Blues (blues - 12 - G)
 Continental 6020, CLP 16004, others
 Same as G.I. Blues

Dream of You (slow - aaba - 32 - F)
 Continental 6060, CLP 16004, Palace PST 675
 Parker intro. 4. Parker theme 16. Gillespie inter.
 4. Young (vcl.) 32. Band 8.

Seventh Avenue (aaba - 32 - C)
 Continental 6005, CLP 16004, others
 Hart intro. 4. Young (vcl.) with Parker fills
 in b 32. Byas 16, Gillespie 16. Young (vcl.) with
 Parker fills in b 16. Young (vcl.) coda 8.

Sorta Kinda (aba'b' - 32 - C)
 Continental 6005, CLP 16004, others
 Young intro. 4. Hart theme 8, Young theme 8, Hart
 theme 8, Young theme 4, band 10. Young (vcl.) 32.
 Gillespie 8, Parker 8, Gillespie 8, Parker 8.
 Bryan inter. 4. Young 32.

Ooh! Ooh! My! My! Oh! Oh! (aaba - 32 - F)
 Continental 6060, CLP 16004, Palace PST 675
 Intro. 6. Young (vcl.) 2 + 32. Band inter. 2.
 Byas 4 + 16, Young (vcl.) 18.

2/12/45 - COOTIE WILLIAMS, Harold Johnson, Ermit V. Perry,
 George Treadwell (tpts.), Ed Burke, Bob Horton (trbs.),
 Charlie Parker, Frank Powell (altos), Lee Pope, Sam
 "The Man" Taylor (tenors), Ed de Verteuil (bari.),
 Arnold Jarvis (p.), Leroy Kirkland (g.), Carl Pruitt
 (b.), Sylvester "Sonny" Payne (dr.), Tony Warren
 (vcl.).

Savoy Ballroom, New York City.

'Round about Midnight
 One Night Stand 582
 (no Parker solo)

711
 tape
 (no Parker solo)

Do Nothin' Till You Hear from Me
 tape
 (no Parker solo)

Don't Blame Me
 Big Band LP 1208
 (no Parker solo)

Perdido
 Big Band LP 1208
 (no Parker solo)

Night Cap
Big Band LP 1208
(no Parker solo)

Saturday Night Is the Loneliest Night in the Week
tape
(no Parker solo)

Floogie Boo (I Got Rhythm w. Honeysuckle Rose b -
aaba - 32 - B flat)
Big Band LP 1208
Jarvis-band intro. 4 + 8. Theme 32. Taylor 32.
Williams 32. Jarvis 30. Parker 2 + 32. Inter. 8.
band 16, Pruitt 8, theme 8. Coda 2.
(entire piece played by a sextet)

Saint Louis Blues
tape
(no Parker solo)

2/45 - DIZZY GILLESPIE (tpt.), Charlie Parker (alto),
Clyde Hart (p.), Remo Palmieri (g.), Slam Stewart
(b.), Coxy Cole (dr.).
Recording studio, New York City.

*Groovin' High (Whispering - aa' - 32 - E flat, D
flat, E flat)
Guild 1001, Musicraft 485, Savoy MG 12020, others
Intro. 6. Theme 30. Mod. 4. Parker 2 + 16, Stewart
14. Mod. 3. Gillespie 3 + 16, Palmieri 12. $\frac{4}{2}$ coda 8.

All the Things You Are (aa'ba'' - 36 - A flat)
Musicraft 488, Savoy MG 12020, others
Rhythm intro. 8. Gillespie theme 16, Parker 8,
Stewart 12. Hart 15, Palmieri 9, Gillespie 12.
Coda 8.

*Dizzy Atmosphere (I Got Rhythm w. different b - 32 -
A flat)
Musicraft 488, Savoy MG 12020, others
Intro. 12. Theme 32. Parker 32. Gillespie 32.
Stewart 32. Second theme 32. Coda 8.

5/11/45 - DIZZY GILLESPIE (tpt., vcl.), Charlie Parker
(alto), Al Haig (p.), Curley Russell (b.), Sid Catlett
(dr.), Sarah Vaughan (vcl.).
Recording studio, New York City.

*Salt Peanuts (fast - I Got Rhythm - aaba - 32 - F)
Guild 1003, Savoy MG 12020, others
Catlett-band intro. 8 + 8. Theme 32. Inter. 8.
Parker and Gillespie (vcl.) theme 16, Parker 8,
Parker and Gillespie (vcl.) theme 8. Haig-band
inter. 8 + 6. Haig 2 + 32. Parker 32. Inter. 6.
Gillespie 4 + 32. Catlett 16. Catlett-band coda 8+8.

Shaw 'Nuff (I Got Rhythm - aaba - 32 - B flat)
Guild 1002, Saga ERO 8035, others
Intro. 24. Theme 32. Parker 32. Gillespie 32.
Haig 32. Theme 32. Coda 22.

Lover Man (slow - aaba - 32 - D flat)
Guild 1002, Archive of Folk and Jazz FS 250, others
Intro. 5. Vaughan w. Gillespie and Parker fills 32.
Gillespie 8, Vaughan 8. Vaughan coda 3.

*Hot House (What Is This Thing Called Love - aaba - 32-C)
Guild 1003, Savoy MG 12020, others
Catlett intro. 4. Theme 32. Parker 32. Gillespie
32. Theme 16, Haig 8, theme 8.

5/25/45 - SARAH VAUGHAN (vcl.), Dizzy Gillespie (tpt.),
Charlie Parker (alto), Flip Phillips (tenor), Nat
Jaffe (p. - on first and third pieces), Tadd Dameron
(p. - on second piece), Bill DeArango (g.), Curley
Russell (b.), Max Roach (dr.).
Recording studio, New York City.

What More Can a Woman Do (slow - aaba - 28 - B flat)
Continental 6008, CLP 16004, others
Intro. 8. Vaughan (with Parker fills in b) 28.
Phillips 4, Vaughan w. DeArango fills 8. Vaughan
coda 4.

I'd Rather Have a Memory Than a Dream (slow - aaba -
32 - D flat)
Continental 6008, CLP 16004, others
Intro. 4. Vaughan (w. Parker fills in b) 32.
Dameron-Vaughan coda 6.

Mean to Me (aaba - 32 - D flat)
Continental 6024, CLP 16004, others
Parker intro. 4. Vaughan w. Phillips fills 31.
Phillips 1 + 16, Gillespie 8, Parker 7. Vaughan
1 + 16. Vaughan coda 4.

6/6/45 - RED NORVO (vib.), Dizzy Gillespie (tpt.), Charlie
Parker (alto), Flip Phillips (tenor), Teddy Wilson
(p.), Slam Stewart (b.), Specs Powell in first 2 titles,
J.C. Heard in last 2 titles (dr.).
Recording studio, New York City.

Hallelujah, take 1 (fast - aaba - 32 - E flat)
Dial LP 903, Charlie Parker Records PLP 408, others
Wilson intro. 4. Theme 32. Norvo 2 x 32. Phillips
32. Wilson 32. Gillespie 32. Stewart 32. Parker 32.
Second theme 32.

Hallelujah, take 2
 Dial 1045, Spotlite 105
 same as take 1

Hallelujah, take 3
 Comet T6, Charlie Parker Records PLP 408, others
 same as take 1

Hallelujah, five more incomplete takes
 unissued

Get Happy, take 3 (aa'ba - 32 - F, E flat, F)
 Dial 1035, Charlie Parker Records PLP 408, others
 Wilson intro. 4. Theme 16, Wilson 8, theme 8.
 Norvo mod. 4. Norvo 32. Phillips mod. 4. Phillips
 32. Gillespie 32. Parker 32. Second theme 32 + 6
 (incomplete).

Get Happy, take 4
 Comet T7, Charlie Parker Records PLP 408, others
 same as take 3 except final Second theme 32 + 16.

Get Happy, four more incomplete takes
 unissued

*Slam Slam Blues, take 1 (slow - blues - 12 - B flat)
 Dial 1045, Charlie Parker Records PLP 408, others
 Wilson intro. 4. Stewart 12. Parker 12. Wilson 12.
 Gillespie 12. Norvo 12. Stewart 12. Phillips 12.

*Slam Slam Blues, take 2
 Comet T6, Charlie Parker Records PLP 408, others
 same as take 1 except omit second Stewart solo.

Congo Blues, take 1 (blues - 12 - B flat)
 Dial LP 903, Charlie Parker Records PLP 408, others
 Heard intro. 8. Gillespie 16 + 2 x 12. Parker
 16 + 6 (incomplete).

Congo Blues, take 2
 Dial LP 903, Charlie Parker Records PLP 408, others
 same as take 1 except Parker 16 + 12 + 8 (incomplete)

Congo Blues, take 3
 same issues
 Heard intro. 8. Gillespie 16 + 2 X 12. Parker
 16 + 2 x 12. Wilson 16 + 2 x 12. Phillips 16 +
 2 X 12. Norvo 16 + 2 x 12. Stewart 16 + 2 x 12.
 Riffs 2 x 12.

Congo Blues, take 4
 Dial 1035, Charlie Parker Records PLP 408, other
 same as take 3

Congo Blues, take 5
 Comet T7, Charlie Parker Records PLP 408, others
 same as take 3

Congo Blues, take 7
unissued

9/4/45 - SIR CHARLES THOMPSON (p.), Buck Clayton (tpt.),
Charlie Parker (alto), Dexter Gordon (tenor), Danny
Barker (g.), Jimmy Butts (b.), J.C. Heard (dr.).
Recording studio, New York City.

Takin' Off (aaba - 32 - A flat)
Apollo 757, Jax 7001, others
Thompson intro. 2. Theme 32. Gordon 16, Thompson 15.
Clayton 1 + 16, Parker 16. Second theme 16, Butts
8, theme 8.

If I Had You (aaba - 32 - B flat, D flat)
Apollo 757, Jax 7001, others
Thompson intro. 4. Thompson theme 16, Clayton 14.
Gordon mod. 6. Gordon 16. Coda 6.

*Twentieth-Century Blues (blues with bridge - aba -
32 - D flat)
Apollo 759, Jax 7001, others
Butts intro. 2. Theme 12, band-Thompson 4 + 4,
theme 12. Parker 12, Thompson 8, theme 12.

*The Street Beat (I Got Rhythm - aaba - 32 - A flat)
Apollo 759, Jax 7001, others
Thompson-band intro. 2 + 2. Theme 16, Thompson 8,
Theme 6. Parker 2 + 32. Clayton 16, Gordon 16.
Thompson 16, Heard 8, theme 16.

11/26/45 - CHARLIE PARKER (alto), Miles Davis or Dizzy
Gillespie (tpt.), Argonne Thornton or Dizzy Gillespie
(p.), Curley Russell (b.), Max Roach (dr.).
recording studio, New York City.

*Billie's Bounce, take 1 (blues - 12 - F)
Savoy 460SV396, MG 12079, others
Gillespie (p.) intro. 4. Theme 2 x 12. Parker
3 x 12. Davis 2 x 12. Davis 2 x 12. Theme 2 x 12.

*Billie's Bounce, take 2
Savoy 255SV121, MG 12079, others
Gillespie (p.) intro. 4. Theme 2 x 12. Parker
3 x 12 + 7 - incomplete.

*Billie's Bounce, take 3
Savoy 255SV121, MG 12079, others
Gillespie (p.) intro. 4. Theme 2 x 12. Parker
4 x 12. Davis 2 x 12. Theme 2 x 12.

*Warming Up a Riff (Cherokee - aaba - 64 - B flat)
Savoy 945, MG 12079, others
Parker 17 + 2 x 64. - incomplete

- *Billie's Bounce, take 4
Savoy MG 12079, others
Gillespie (p.) intro. 4. Theme 2 x 12. Parker
3 x 12 + 4 - incomplete
- *Billie's Bounce, take 5
Savoy 573, MG 12079, others
same as take 3
- Now's the Time, take 1 (blues - 12 - F)
Savoy MG 12079, others
Gillespie (p.) intro. 8. Theme 4 - incomplete
- Now's the Time, take 2
Savoy MG 12079, others
Gillespie (p.) intro. 8. Theme 12. Parker 2 -
incomplete
- *Now's the Time, take 3
Savoy 460SV396, MG 12079, others
Gillespie (p.) intro. 8. Theme 12. Parker 3 x 12.
Davis 2 x 12. Russell 12. Theme 12.
- *Now's the Time, take 4
Savoy 573, MG 12079, others
same as take 3
- *Thriving from a Riff, take 1 (I Got Rhythm - aaba -
32 - B flat)
Savoy 460SV402, MG 12079, others
Thornton intro. 4. Theme 32. Parker 2 x 32. Gillespie
32. Theme 32.
- Thriving from a Riff, take 2
Savoy MG 12079, others
Thornton intro. 4. Gillespie 16 - incomplete
- *Thriving from a Riff, take 3
Savoy 903, MG 12079, others
Thornton intro. 4. Gillespie 32. Parker 2 x 32.
Thornton 32. Theme 32.
- *Meandering (Embraceable You - slow - abac - 32 -
E flat)
Savoy 460SV399, MG 12079, others
Gillespie (p.) intro. 4. Parker 32. Gillespie (p.)
13 - incomplete
- Koko, take 1 (Cherokee - aaba - 64 - B flat)
Savoy MG 12079, others
Band intro. 32. Theme 16 - incomplete
- *Koko, take 2
Savoy 597, MG 12079, others
Band intro. 32. Parker 2 x 64, Roach 32. Band coda
29.

12/29/45A - SLIM GAILLARD (g., p., vcl.), Dizzy Gillespie (tpt.), Charlie Parker (alto), Jack McVea (tenor), Dodo Marmarosa (p.), Ray Brown (b.), Zutty Singleton (dr.).

Recording Studio, Hollywood, California.

*Dizzy Boogie, take 1 (blues - 12 - F, B flat, E flat, A flat, D flat)
Polydor 545 107
Marmarosa 12. Marmarosa and Gaillard (p.) 2 x 12.
Mod. 4. McVea 12. Mod. 4. Gillespie 12. Mod. 4.
Parker 12. Mod. 4. Riffs 12.

*Dizzy Boogie, take 2
Beltone 753, Savoy MG 12014, others
same as take 1

Flat Foot Floogie, take 1 (I Got Rhythm w. Honeysuckle Rose b - aaba - 32 - F)
Halo 50273, others
Gaillard intro. 4. Vocal theme 32 + 16, McVea 8, Gillespie 8. Parker 16, Gaillard 8, vocal theme 8. Coda 8.

Flat Foot Floogie, take 2
Beltone 753, Savoy MG 12014, others
same as take 1

Poppity Pop (I Got Rhythm - aaba - 32 - B flat)
Beltone 753, Savoy MG 12014, others
Marmarosa intro. 4. Vocal theme 32. McVea 16, Gillespie 16. Parker 16, Gaillard 16. Vocal theme 32. Marmarosa 16, vocal theme 16.

Slim's Jam (8 - A flat)
Beltone 761, Savoy MG 12014, others
Rhythm under dialog 15. McVea 1 + 8. Rhythm under dialog 16. Parker 16. Rhythm under dialog 12. Gillespie 16. Rhythm under dialog ca. 6 (fade-out ending).

12/29/45B - DIZZY GILLESPIE (tpt.), Charlie Parker (alto), Al Haig (p.), Milt Jackson (vib.), Ray Brown b.), Stan Levey (dr.).

Radio broadcast, Hollywood, California.

Dizzy Atmosphere (fast - I Got Rhythm w. diff. b - aaba - 32 - A flat)
(AFRS Jubilee 209), Klacto MG 102, Odeon EOR 9015C
Intro. 26. Theme 32. Parker 2 x 32. Jackson 32.
Gillespie 2 x 32. Haig 32. Second theme 32. Coda 16.

Groovin' High (Whispering - aa' - 32 - E flat, D flat, E flat)
(AFRS Jubilee 165), Main Man BFWHCB 617

Groovin' High (continued)

Intro. 6. Theme 30. Mod. 4. Parker 4 + 2 x 32. Gillespie 32 + 30. Mod. 3. Haig 4 + 32. Theme 28.⁴₂ coda 8.

Shaw 'Nuff (I Got Rhythm - aaba - 32 - B flat)

(AFRS Jubilee 162) tape

Haig intro. 24. Theme 32. Parker 2 x 32. Gillespie 3 x 32. Haig 2 x 32. Theme 32. Coda 23.

1/24/46 - DIZZY GILLESPIE (tpt. vcl.) Charlie Parker (alto), Al Haig (p.), Milt Jackson (vib.), Ray Brown (b.), Stan Levey (dr.)
Radio broadcast, Billy Berg's night club, Hollywood, California.

Salt Peanuts (fast - I Got Rhythm - aaba - 32 - F)
tape

Intro. 16. Theme 32. Band-Levey inter. 8 + 8.
Parker and Gillespie (vcl.) theme 16, Parker 8,
Parker and Gillespie (vcl.) theme 8. Haig-band
inter. 8 + 6. Jackson 2 + 16, Gillespie 16. Coda 18.

1/29/46 - JAZZ AT THE PHILHARMONIC: Dizzy Gillespie. Al Killian (tpts.), Charlie Parker, Willie Smith (altos), Charlie Ventura, Lester Young (tenors), Mel Powell (p.), Billy Hadnott (b.), Lee Young (dr.).
Concert, Philharmonic Auditorium, Los Angeles.

Sweet Georgia Brown (fast - abac - 32 - A flat)

Disc 2004, Verve MG Vol. 2, others

Fragment of Powell intro. Gillespie theme 32.
Powell 3 x 32. Parker 4 x 32. Lester Young 3 x 32.
Gillespie 3 x 32. Smith 2 x 32 (cut) Ventura 3 x 32.
Killian 3 x 32.

2/5/46 - DIZZY GILLESPIE (tpt.), Charlie Parker (alto), Lucky Thompson (tenor), George Handy (p.), Arvin Garrison (g.), Ray Brown (b.), Stan Levey (dr.).
Recording studio, Glendale, California.

Diggin' Diz (Lover - aaba - 64 - C)

Dial 1004, Spotlite 101, others

Theme 32, Handy 16, Parker 16. Gillespie 16,
Thompson 16, Garrison 16, Handy 16. Theme 16.

2-3/46 - CHARLIE PARKER (alto), Miles Davis (tpt.), Joe Albany (p.), Addison Farmer (b.), Chuck Thompson (dr.).
Finale Club, Los Angeles.

Blue 'n' Boogie (blues - 12 - B flat)

tape

Fragment of intro. ca. 12. Theme 2 x 12. Albany 3 x 12. Band-Parker 2 x (4 + 8). Parker 2 x 12.

Blue 'n' Boogie (continued)

Davis 2 x 12. Band-Davis 2 x (4 + 8). Farmer 2 x 12.
Second theme 2 x 12. Third theme 2 x 12. Theme 2x12.

Anthropology (I Got Rhythm - aaba - 32 - B flat)

tape

Fragment of Albany intro. ca. 6. Theme 32. Parker 32
Davis 32. Albany 32. Theme 32.

Ornithology (How High the Moon - aa' - 32 - G)

tape

Fragment of Albany intro. ca. 2. Theme 12, Parker 4,
theme 12, Parker 4. Parker 2 x 32. Davis 2 x 32.
Albany 2 x 32. Band 8, Parker 8, Band 8, Parker 8.
Theme 12, Davis 4, theme ca. 3 (incomplete).

Billie's Bounce (blues - 12 - F)

tape

Fragment of Albany intro. ca. 6. Theme 2 x 12.
Parker 4 x 12. Davis 2 x 12. Albany 5 x 12. Theme
2 x 12.

All the Things You Are (aa'ba'' - 36 - A flat)

tape

Fragment of intro. ca. 6. Davis theme 16, Parker
theme 8, Davis 12. Parker 36. Davis 36. Albany 36.
Coda 8.

3/25/46 - JAZZ AT THE PHILHARMONIC: Al Killian, Howard
McGhee (tpts.), Charlie Parker, Willie Smith (altos),
Lester Young (tenor), Arnold Ross (p.), Billy Hadnott
(b.), Lee Young (dr.).

Concert, Philharmonic Auditorium, Los Angeles.

*Blues for Norman (blues - 12 - D flat)

Disc 2001, Verve MG Vol. 2, others
Ross intro. 8. McGhee 5 x 12. Lester Young 9 x 12.
Smith 6 x 12. Ross 4 x 12. Parker 10 x 12. Killian
8 x 12. Coda 4.

*I Can't Get Started (slow - aaba - 32 - C)

Disc 2001, Verve MG Vol. 2, others
Fragment of Ross intro. 4. McGhee 32. Lester Young
2 x 32. Parker 32. Smith 32. (cut) Killian 32.

*Lady Be Good (aaba - 32 - G)

Disc 2005, Verve MG Vol. 1, others
Ross intro. 8. Ross 32. Parker 2 x 32. Hadnott
2 x 32. Lester Young 2 x 32. McGhee 2 x 32. Smith
2 x 32. Killian 32.

After You've Gone (fast - abac - 32 - B flat)

Disc 5100, Verve MG Vol. 1, others
Ross intro. 8. Parker 3 x 32. McGhee 2 x 32. Lester
Young 3 x 32. Smith 3 x 32. Killian 2 x 32.

3/28/46 - CHARLIE PARKER (alto), Miles Davis (tpt.), Lucky Thompson (tenor), Dodo Marmarosa (p.), Arvin Garrison (g.), Vic McMillan (b.), Roy Porter (dr.).
Radio Recorders Studios, Hollywood, California.

Moose the Mooche, take 1 (I Got Rhythm - aaba - 32 - B flat)

Dial LP 201, Spotlite 101, others

Marmarosa intro. 8. Theme 32. Parker 32. Davis 16, Thompson 16. Marmarosa 16. Theme 32. Coda 6.

Moose the Mooche, take 2

Dial 1003, Spotlite 101, others
same as take 1

Moose the Mooche, take 3

Spotlite 101 (later pressings only), 105
same as take 1

Yardbird Suite, take 1 (aaba - 32 - C)

Dial LP 201, Spotlite 101, others

Marmarosa intro. 8. Theme 16, Parker theme 8, theme 7. Parker 1 + 32. Davis 16, Thompson 16. Marmarosa 16, Garrison 8, Theme 8.

Yardbird Suite, takes 2, 3
unissued

Yardbird Suite, take 4

Dial 1003, Spotlite 101, others

Marmarosa intro. 8. Theme 16, Parker theme 8, theme 7. Parker 1 + 32. Davis 16, Thompson 8, Davis 8. Thompson 16, Garrison 16. Marmarosa 8, theme 8.

Ornithology, take 1 (How High the Moon - aa' - 32 - G)

Dial LP 208, Spotlite 101

Porter intro. 4. Theme 12, Marmarosa 4, theme 16. Marmarosa 32. Davis 32. Thompson 32. Theme 12, Marmarosa 4, theme 16.

Ornithology, take 2
unissued

*Ornithology, take 3

Dial 1006, Spotlite 101, others

Porter intro. 4. Theme 12, Marmarosa 4, theme 16. Parker 32. Davis 32. Thompson 32. Theme 12, Marmarosa 4, theme 16.

*Ornithology, take 4

Dial 1002, Spotlite 101, others
same as take 3

*Famous Alto Break (or Night in Tunisia, take 1) (aaba - 32 - D minor)

Dial LP 905, Spotlite 101

Fragment of inter. ca. 8. Parker 4+16, Davis 3 (inc.)

Night in Tunisia, takes 2, 3
unissued

*Night in Tunisia, take 4
Dial LP 201, Spotlite 101, others
Intro. 12. Theme 16, Parker theme 8, theme 8.
Inter. 12. Parker 4 + 16, Davis 16. Thompson 16,
Garrison 8, theme 8. Coda ca. 8 (fade-out ending).

*Night in Tunisia, take 5
Dial 1002, Spotlite 101, others
same as take 4

4/22/46 - JAZZ AT THE PHILHARMONIC: Buck Clayton (tpt.),
Charlie Parker, Willie Smith (altos), Coleman Hawkins,
Lester Young (tenors), Ken Kersey (p.), Irving
Ashby (g.), Billy Hadnott (b.), Buddy Rich (dr.).
Concert, Los Angeles.

JATP Blues (blues - 12 - B flat)
Clef 101, 102, Verve MG. Vol. 4, others
Kersey intros. 4 + 8. Theme 2 x 12. Parker 3 x 12.
Clayton 6 x 12 (?) (3 minutes unknown to me). . . .
Hawkins 5 x 12. Ashby 4 x 12. Kersey 5 x 12. Band
and Rich 2 x 12. Collective improvisation 2 x 12.

I Got Rhythm (aaba - 32 - B flat)
Mercury MG 35014, Verve MG Vol. 4, others
Kersey intro. 16. Theme 32. Smith 2 x 32. Clayton
3 x 32. Hawkins 3 x 32. Parker 3 x 32. Young 3 x 32.
Ashby 3 x 32. Kersey 2 x 32. Rich 2 x 32. Band w.
Clayton fills 16, Parker 8, Band with Clayton and
Parker fills 8.

ca. 4-5/46 - CHARLIE PARKER, Willie Smith, Benny Carter
(altos), Nat Cole (p.), Oscar Moore (g.), Johnny
Miller (b.), Buddy Rich (dr.).
Radio broadcasting studio, Los Angeles.

*Cherokee (aaba - 64 - B flat)
(AFRS Jubilee 186) Sounds 1206
Cole intro. 7. Parker 1 + 2 x 32 + 48, band with
Parker fills 16. Cole coda 2.

Urnithology (How High the Moon - aa' - 32 - G)
(AFRS Jubilee) tape
Cole intro. 4. Parker theme 12, Parker 4, Parker
theme 14. Parker 2 + 3 x 32. (cut) Parker ca. 30.
Parker theme ca. 12 (incomplete).

ca. Spring 1946 - JAZZ AT THE PHILHARMONIC? Howard McGhee
(tpt.), Charlie Parker (alto), unknown rhythm section.
Concert, Los Angeles.

unknown title (a combination of "Cherokee" and "Back Home Again in Indiana" - B flat?)
tape
Fragment of Parker ca. 42 + 5. McGhee ca. 3 (incomplete).

7/29/46 - CHARLIE PARKER (alto), Howard McGhee (tpt.), Jimmy Bunn (p.), Bob Kesterton (b.), Roy Porter (dr.).
Recording studio, Hollywood, California.

Max Making Wax (fast - I Got Rhythm w. diff. b - aaba - 32 - C)
Jazztone J1004, Spotlite 101, others
Bunn intro. 8. Theme 32. McGhee 2 x 32. Parker 32.
Bunn 32. Theme 32.

Loverman (slow - aaba - 32 - D flat)
Dial 1007, Spotlite 101, others
Bunn intro. 4. Parker theme 32. Bunn 8, McGhee theme w. Parker fills 8.

The Gypsy (slow - aaba - 32 - D flat)
Dial 1043, Spotlite 101, others
Bunn intro. 4. Parker theme 32 + 16.

Bebop (fast - aaba - 32 - F minor)
Dial 1007, Spotlite 101, others
intro. 10. Theme 16, McGhee theme 8, theme 8.
Parker 32. Bunn 32. McGhee 2 x 32. Theme 32. Coda 12.

2/19/47 - CHARLIE PARKER (alto), Erroll Garner (p.), George "Red" Callender (b.), Harold "Doc" West (dr.), Earl Coleman (vcl.).
Recording studio, Hollywood, California

This Is Always, takes 1, 2
unissued

This Is Always, take 3 (slow - aab - 24 - E flat)
Dial 1015, Spotlite 102, others
Garner intro. 4. Coleman w. Parker fills 23.
Callender inter. 4. Parker 8, Garner 8, Coleman 8.

This Is Always, take 4
Dial LP 202, Spotlite 102, others
same as take 3

*Dark Shadows, take 1 (slow - 8-measure blues w. bridge aaba - 32 - E flat)
Dial LP 202, Spotlite 102, others
Parker intro. 4. Coleman (Parker fills in last 8 measures) 32. Parker 16, Garner 8, Coleman w. Parker fills 8.

- *Dark Shadows, take 2
Dial LP 901, Spotlite 102
same as take 1
- *Dark Shadows, take 3
Dial 1014, Spotlite 102
same as take 1
- *Dark Shadows, take 4
Spotlite 102 (later pressings only), 105
same as take 1
- Bird's Nest, take 1 (fast - I Got Rhythm w. diff. b -
aaba - 32 - B flat)
Dial 1014, LP 905, Spotlite 102
West intro. 4. Parker 2 x 32. Garner 2 x 32. Parker-
Garner 8s for 32. Parker 16, Callender 8, Parker 8.
- Bird's Nest take 2
Dial LP 905, Spotlite 102
-same as take 1
- Bird's Nest, take 3
Dial 1014, Spotlite 102, others
same as take 1
- *Cool Blues, take 1 (blues - 12 - C)
Dial LP 202, Spotlite 102, others
Garner intro. 8. Parker theme 12. Parker 2 x 12.
Garner 3 x 12. Callender 12. Parker 12. Garner 12.
Parker theme 12.
- *Cool Blues, take 2
Dial LP 901, Spotlite 102, others
Garner intro. 8. Parker theme 12. Parker 2 x 12.
Garner 2 x 12. Callender 2 x 12. Parker 12. Garner
12. Parker theme 12.
- *Cool Blues, take 3
Dial 1015, Spotlite 102, others
same as take 2 except Garner intro. 4
- *Cool Blues, take 4
Dial LP 901, Spotlite 102, others
same as take 3

2/26/47 - CHARLIE PARKER (alto), Howard McGhee (tpt.),
Wardell Gray (tenor), Dodo Marmarosa (p.), Barney
Kessel (g.), Red Callender (b.), Don Lamond (dr.).
Recording studio, Hollywood, California.

- *Relaxin' at Camarillo, take 1 (blues - 12 - C)
Dial 1030, Spotlite 103, others
Marmarosa intro. 8. Theme 12. Parker 2 x 12. Gray
2 x 12. Kessel 2 x 12. McGhee 12. Marmarosa 12.
Theme 12. Coda 8.

Relaxin' at Camarillo, take 2
unissued

*Relaxin' at Camarillo, take 3
Dial 1012, Spotlite 103, others
Marmarosa intro. 8. Theme 12. Parker 2 x 12. Gray
2 x 12. Kessel 2 x 12. McGhee 12. Marmarosa 12.
Callender 12. Theme 12. Coda 8.

*Relaxin' at Camarillo, take 4
Dial LP 901, Spotlite 103
same as take 3

*Relaxin' at Camarillo, take 5
Dial LP 202, Spotlite 103, others
same as take 3

Cheers, take 1 (aaba - 32 - B flat)
Dial LP 202, Spotlite 103, others
Intro. 8. Theme 15, Parker 9, theme 6. Parker 2 + 32.
Gray 16, Marmarosa 16. Kessel 16, McGhee 16. Lamond
inter. 4. Theme 15, Parker 9, theme 6.

Cheers, takes 2, 3
Spotlite 103
same as take 1 except omit Lamond inter.

Cheers, take 4
Dial 1013, Spotlite 103, others
same as take 2

*Carvin' the Bird, take 1 (blues - 12 - E flat)
Dial LP 901, Spotlite 103, others
Kessel intro. 8. Theme 12. Parker 2 x 12. McGhee 12.
Kessel 12. Marmarosa 12. Callender-Kessel-Marmarosa
4 + 4 + 4. Gray 12. McGhee 12. Parker 12. Gray-
McGhee-Parker 4 + 4 + 4. Theme 12.

*Carvin' the Bird, take 2
Dial 1013, Spotlite 103, others
same as take 1

Stupendous, take 1 ('S Wonderful-aaba'-32-E flat)
Dial 1022, Spotlite 103, others
Marmarosa intro. 4. Theme 16, Parker 8, theme 8.
Parker 32. McGhee 16, Marmarosa 16. Gray 16,
Kessel 16. Theme 16, Parker 8, theme 8.

Stupendous, take 2
Dial LP 202, Spotlite 103, others
same as take 1 except last chorus: Theme 16, Kessel
8, theme 8.

2/47A - CHARLIE PARKER (alto), Russ Freeman (p.), Arnold
Ross (p.), Arnold Fishkin (b.), Jimmy Pratt (dr.).
Chuck Copley's home, Los Angeles.

- Home Cooking I ('S Wonderful w. Honeysuckle Rose b -
aaba' - 32 - D flat)
Dial LP 905, Spotlite 103, others
Parker fragment ca. 3 x 32 (incomplete).
- Home Cooking II (fast - Cherokee - aaba - 64 - B flat)
same issues
piano intro. 4. Parker 2 x 64 (incomplete).
- *Home Cooking III (I Got Rhythm - aaba - 32 - E flat)
Dial LP 905, Spotlite 103
Parker fragment ca. 4 x 32 (incomplete).
- 2/47B - CHARLIE PARKER (alto), unknown (tpt.), probably
Russ Freeman (p.), Arnold Fishkin (b.), Jimmy Pratt
(dr.). Chuck Copley's home, Los Angeles.
Yardbird Suite (aaba - 32 - C)
Spotlite 107
Freeman intro. 4. Theme 16, Parker theme 8, theme 8.
Parker 2 x 32 (incomplete).
- Lullaby in Rhythm (aaba - 32 - D flat)
Spotlite 107
Parker fragment ca. 2 x 32. (cut) Parker 2 x 32
(incomplete).
- 3/9/47 - HOWARD McGHEE (tpt.), Charlie Parker (alto),
Hampton Hawes (p.), Addison Farmer (b.), Roy Porter
(dr.).
Hi De Ho Club, Los Angeles.
Dee Dee's Dance (fast - aaba - 32 - B flat)
Spotlite 107
Intro. 8. Theme 32. Second theme 16, Parker 8,
second theme 8. Parker 2 x 32. McGhee 2 x 32.
Hawes 26 (cut). Theme fragment 22. Second theme 16,
Parker 8 (incomplete).
- ca. 3/47 - same personnel and location as 3/9/47 session.
All the Things You Are (aa'ba'' - 36 - A flat)
tape
Parker fragment ca. 36 + ca. 12 (incomplete).
- The Man I Love (slow - aaba - 32 - E flat)
tape
Parker fragment ca. 32. (cut) Parker ca. 16, band 8.
(The piece is played in $\frac{8}{8}$ throughout.)
- 5/47 - CHARLIE PARKER (alto), Miles Davis (tpt.), Bud Powell
(p.), Tommy Potter (b.), Max Roach (dr.).
Recording studio, New York City.

- *Donna Lee, take 1 (Back Home Again in Indiana - aba'c - 32 - A flat)
Savoy MG 12001, others
Theme 30. Parker 2 + 32. Davis 16, Powell 16. Theme 30.
- *Donna Lee, take 2
Savoy MG 12001, others
same as take 1 except final theme 14.
- *Donna Lee, take 3
Savoy MG 12009, others
same as take 2
- *Donna Lee, take 4
Savoy 652, MG 12014, others
same as take 2.
- *Chasin' the Bird, take 1 (I Got Rhythm - aaba - 32 - F)
Savoy MG 12001, others
Theme 16, Parker 8, theme 8. Parker 32. Davis 16, Powell 16. Theme 16, Potter 8, theme 7.
- *Chasin' the Bird, take 2
Savoy MG 12009, others
same as take 1 except final chorus: Theme 16, Davis 8, theme 7.
- *Chasin' the Bird, take 3
Savoy 977, MG 12014, others
same as take 2
- Cheryl, take 1 (blues - 12 - C)
Savoy MG 12001, others
Theme 1 (incomplete).
- *Cheryl, take 2
Savoy 952, MG 12001, others
Theme 1 + 12. Parker 3 x 12. Davis 3 x 12. Powell 2 x 12. Potter 12. Theme 12.
- Buzzy, take 1 (blues - 12 - B flat)
Savoy MG 12009, others
Theme 12. Parker 3 x 12. Davis 3 x 12. Powell 3 x 12. Potter 12. Theme 12.
- Buzzy, take 2
Savoy MG 12001, others
Theme 12. Parker 12 + 3 (incomplete)
- Buzzy, take 3
Savoy MG 12001, others
Theme 12. Parker 3 x 12. Davis 3 x 12. Powell 2 x 12. Theme 2 x 12.
- Buzzy, take 4
Savoy MG 12000, others
Theme 12. Parker 6 (incomplete).

Buzzy, take 5

Savoy 652, MG 12000, others

Theme 12. Parker 3 x 12. Davis 3 x 12. Powell 12.

Potter 12. Theme 2 x 12.

8/47 - MILES DAVIS (tpt.), Charlie Parker (tenor), John Lewis (p.), Nelson Boyd (b.), Max Roach (dr.).

Recording studio, New York City.

Milestones, take 1 (aaba - 32 - B flat)

Savoy 934, MG 12009, others

Intro 8. Theme 32. Davis 32. Lewis 16, Parker 8, theme 8.

Milestones, take 2

Savoy MG 12001, others

same as take 1

Little Willie Leaps, take 1 (All God's Children Got

Rhythm - abab' - 32 - F)

Savoy MG 12001, others

Theme 24 (incomplete).

*Little Willie Leaps, take 2

Savoy MG 12001, others

Theme 30. Parker 2 + 32. Davis 32. Lewis 32. Theme 30.

*Little Willie Leaps, take 3

Savoy 977, MG 12001, others

same as take 2

Half Nelson, take 1 (abab' - 32 - C)

Savoy MG 12001, others

Theme 32. Parker 32. Davis 32. Boyd 16, theme 16.

Half Nelson, take 2

Savoy 951, MG 12009, others

same as take 1

*Sippin' at Bells, take 1 (blues - 12 - F)

Savoy MG 12009, others

Theme 2 x 12. Parker 12 + 7 (incomplete).

*Sippin' at Bells, take 2

Savoy 934, MG 12009, others

Theme 2 x 12. Parker 2 x 12. Davis 2 x 12. Lewis 2 x 12. Theme 2 x 12.

Sippin' at Bells, take 3

unissued

*Sippin' at Bells, take 4

Savoy MG 12001, others

same as take 2

9/13/47 - BARRY ULANOV'S ALL STAR MODERN JAZZ MUSICIANS:
Dizzy Gillespie (tpt.), John LaPorta (clar.), Charlie
Parker (alto), Lennie Tristano (p.), Billie Bauer
(g.), Ray Brown (b.), Max Roach (dr.).
Radio station WOR, New York City.

Koko (B flat)

(Bands for Bonds program) Spotlite 107

Intro. (includes an 8-measure solo by each player)
70 (under announcements).

Hot House (What Is This Thing Called Love - aaba -
32 - C)

(Bands for Bonds program) Spotlite 107, Sounds
1206, Bombasi 11-235

Roach intro. 4. Theme 32. Parker 32. Gillespie 32.
LaPorta 32. Bauer 32. Tristano 32. Theme 16,
Roach 8, theme 8.

Fine and Dandy (fast - abab' - 32 - F)

same issues

Roach intro. 4. Theme 32. Parker 32. Gillespie 32.
LaPorta 32. Bauer 32 (last 8 measures under an-
nouncements). Tristano 32 (under announcements).
Band 32 + 20 (fade-out ending).

9/20/47 - BARRY ULANOV'S ALL STAR MODERN JAZZ MUSICIANS:
same personnel and location as in 9/13/47.

Koko (B flat)

(Bands for Bonds program) Spotlite 107

Intro. (includes an 8-measure solo by each player)
70 (under announcements).

On the Sunny Side of the Street (aaba - 32 - C)

(Bands for Bonds program) Spotlite 107, Bombasi
11-235

Intro. 6. Theme 16, Parker 8, Gillespie and Parker
8. Gillespie and Parker 32. Tristano 16, LaPorta 16.
Bauer 8, Brown and Roach 8, second theme 16.

How Deep Is the Ocean (abab' - 32 - F)

same issues

Tristano intro. 4. Gillespie theme w. Parker fills
8, Parker 8, Gillespie theme w. Parker fills 8,
Parker 8. Tristano 32. LaPorta 15, band 17.

Tiger Rag (fast - aaba - 32 - B flat; abb' - 24 - E
flat; aa' - 32 - A flat)

Steiner Davis 49, Spotlite 107, others

Intro. 24. First theme 32. Second theme 24. Third
section: Parker 2 x 32. Gillespie 2 x 32. Tristano
2 x 32. New theme 24. Third theme 32.

Fifty-Second Street Theme (I Got Rhythm w. Honeysuckle
Rose b - aaba - C)
same issues as Koko
Theme 24 (incomplete).

9/29/47 - DIZZY GILLESPIE (tpt.), Charlie Parker (alto),
John Lewis (p.), Al McKibbin (b.), Joe Harris (dr.).
Concert, Carnegie Hall, New York City.

*Night in Tunisia (aaba - 32 - D minor)
Black Deuce, Roost RLP 2257, others
Intro 12. Theme 32. Inter. 12. Parker 4 + 32 + 31.
(cut) Gillespie 32 + 16, Lewis 8, theme 6. Cadenza-
like coda 2.

*Dizzy Atmosphere (fast - I Got Rhythm w. diff. b -
aaba - A flat)
Black Deuce, Roost RLP 2257, others
Intro. 26. Theme 32. Parker 4 x 32. Gillespie 2 x
32 (incomplete).

*Groovin' High (Whispering - aa' - 32 - E flat, D
flat, E flat)
Black Deuce, Roost RLP 2257, others
Intro. 6. Theme 30. Mod. 4. Parker 4 + 2 x 32 + 30.
(cut) Mod. 3. Gillespie 4 + 32. Lewis 28. $\frac{4}{2}$ coda 8.

Confirmation (aaba - 32 - F)
Black Deuce, Roost 2257, others
Harris intro. 4. Theme 32. Parker 3 x 32. Gillespie
1 (incomplete).

10/28/47 - CHARLIE PARKER (alto), Miles Davis (tpt.), Duke
Jordan (p.), Tommy Potter (b.), Max Roach (dr.).
recording studio, New York City.

*Dexterity, take 1 (I Got Rhythm - aaba - 32 - B flat)
Dial LP 203, Spotlite 104, others
Theme 32. Parker 32. Davis 32, Jordan 24, Roach 8.
Theme 32.

*Dexterity, take 2
Dial 1032, Spotlite 104, others
same as take 1

Dexterity, take 3
unissued

Bongo Bop, take 1 (blues - 12 - C)
Dial 1024, Spotlite 104, others
Theme 2 x 12. Parker 2 x 12. Davis 2 x 12. Jordan
12. Potter 12. Theme 12.

Bongo Bop, take 2
Dial LP 901, Spotlite 104, others
same as take 1

*Dewey Square, take 1 (aaba - 32 - E flat)
Dial LP 210, Spotlite 104, others
Theme 16, Parker 8, theme 8. Parker 2 x 32. Davis
32. Jordan 16, Roach 8, theme 8.

*Dewey Square, take 2
Dial LP 203, Spotlite 104, others
Jordan intro. 8. Theme 16, Parker 8, theme 8.
Parker 32. Davis 32. Jordan 16, Roach 8, theme 8.

*Dewey Square, take 3
Dial 1019, Spotlite 104, others
same as take 2

*The Hymn, take 1 (fast blues - 12 - B flat)
Dial 1056, Spotlite 104, others
Parker 4 x 12. Theme 2 x 12. Davis 4 x 12. Jordan
2 x 12. Potter 2 x 12. Theme 2 x 12.

*The Hymn, take 2
Dial LP 212, Spotlite 104, others
same as take 1

Bird of Paradise, take 1 (All the Things You Are -
aa'ba'' - 36 - A flat)
Dial 1032, Spotlite 104, others
Intro. 8. Parker All-the-Things-You-Are-theme 36.
Davis 16, Jordan 8, Davis and Parker theme 12.
Coda 8.

Bird of Paradise, take 2
Dial 1032, Spotlite 104, others
Intro. 8. Parker 36. Davis 16, Jordan 8, Davis and
Parker 12. Coda 8.

Bird of Paradise, take 3
Dial 1032, Spotlite 104, others
same as take 2

*Embraceable You, take 1 (slow - abac - 32 - F)
Dial 1024, Spotlite 104, others

*Embraceable You, take 2
Dial 1024, Spotlite 104, others
same as take 1

11/4/47 - PARKER, Davis, Jordan, Potter, Roach (see 10/28/47)
Recording studio, New York City.

Bird Feathers, takes 1, 2
unissued

Bird Feathers, take 3 (blues - 12 - B flat)
Dial 1058, Spotlite 105, others
Theme 2 x 12. Parker 3 x 12. Davis 2 x 12. Jordan
2 x 12. Potter 12. Roach 12. Theme 2 x 12.

Klactoveesedstene, take 1 (aaba - 32 - B flat)
Dial 1040, Spotlite 105, others
Band-Roach intro. 8 + 8. Theme 16, Parker 8, theme 6.
Parker 2 + 32. Davis 32. Jordan 16, Potter 8,
Roach 8. Theme 16, Parker 8, theme 8. Band-Roach
coda 8 + 2.

Klactoveesedstene, take 2
Dial LP 904, Spotlite 105, others
same as take 1

Scrapple from the Apple, take 1
unissued

Scrapple from the Apple, take 2 (Honeysuckle Rose w.
I Got Rhythm b - aaba - 32 - F)
Dial LP 203, Spotlite 105, others
Jordan intro. 4. Theme 16, Parker 8, theme 8.
Parker 32 + 1. Davis 31. Jordan 16, Potter 8, theme
8.

Scrapple from the Apple, take 3
Dial 1021, Spotlite 105, others
Jordan intro. 8. Theme 16, Parker 8, theme 8.
Parker 32. Davis 32. Jordan 16, Potter 8, theme 8.
Coda 8.

My Old Flame (slow - aaba - 32 - F)
Dial 1058, Spotlite 105, others
Jordan intro. 3. Parker 1 + 32. Davis 16.

*Out of Nowhere, take 1 (slow - abab' - 32 - G)
Dial LP 207, Spotlite 105, others
Jordan intro. 4. Parker 32. Jordan 16, Davis 16.

*Out of Nowhere, take 2
Dial LP 904, Spotlite 105
Jordan intro. 4. Parker 32. Davis 24.

*Out of Nowhere, take 3
Spotlite 105
Jordan intro. 4. Parker 32. Davis 16.

*Don't Blame Me (slow - aaba - 32 - C)
Dial 1021, Spotlite 105, others
Davis intro. 4. Parker 32. Davis 8.

11/8/47 - BARRY ULANOV AND HIS ALL STAR METRONOME JAZZMEN:
Fats Navarro (tpt.), John LaPorta (clar.), Charlie
Parker (alto), Alan Eager (tenor), Lennie Tristano (p.),
Billy Bauer (g.), Tommy Potter (b.), Buddy Rich (dr.).
Radio Station WOR, New York City.

Fifty-Second Street Theme (I Got Rhythm w. Honeysuckle
Rose b - aaba - 32 - C)
(Bands for Bonds program) Spotlite 108, Sounds 1206
Intro. 4. Theme 24, Navarro 8. Parker 8, LaPorta 8,

Fifty-Second Street Theme (continued)

Eager 8, Tristano 8. Bauer 8, Potter 12, Rich 10,
Theme 8. Coda 2.

*Donna Lee (Indiana - aba'c - 32 - A flat)

same issues

Theme 30. Parker 2 + 3 x 32. Theme 30.

Fats Flats (What Is This Thing Called Love - aaba -
32 - C)

(Bands for Bonds program) Spotlite 108

Tristano intro. 4. Navarro 3 x 32 + 24, Hot House
theme 8.

Groovin' High (Whispering - aa' - 32 - E flat)

same issues as Fifty-Second Street Theme

Tristano intro. 4. Theme 32. Eager 2 x 32. Bauer 8,
Potter 8, Rich 16. Theme 32.

Koko (Cherokee - aaba - 64 - B flat)

same issues

Rich intro. 8. Parker 2 x 64. Navarro 2 x 64.

LaPorta 64. Eager 64. Tristano 64 (last 16 under
announcements). Anthropology theme 32 (under
announcements). Rhythm coda ca. 15 (incomplete).

12/17/47 - PARKER, Davis, J.J. Johnson (trb.), Jordan,
Potter, Roach (see 10/28/47).
Recording studio, New York City.

Drifting on a Reed, takes 1, 3
unissued

Drifting on a Reed, take 2 (blues - 12 - B flat)

Dial 1056, Spotlite 106, other

Theme 2 x 12. Parker 3 x 12. Johnson 2 x 12.

Davis 2 x 12. Jordan 2 x 12. Potter 12. Theme 11.

Drifting on a Reed, take 4

Dial LP 904, Spotlite 106

same as take 2

Drifting on a Reed, take 5

Dial 1043, Spotlite 106, others

same as take 2

*Quasimodo, take 1 (Embraceable You - abac - 32 -
E flat)

Dial LP 203, Spotlite 106, others

Jordan intro. 4. Theme 32. Parker 16, Jordan 16.

Johnson 8, Davis 8, theme 16.

*Quasimodo, take 2

Dial 1015, Spotlite 106, others

same as take 1

Charlie's Wig, takes 1, 3
unissued

Charlie's Wig, take 2 (When I Grow Too Old to Dream -
abcb - 32 - B flat)
Dial LP 905, Spotlite 106, others
intro. 3. Theme 16, Parker 8, theme 8. Parker 32.
Johnson 32. Davis 24, theme 7.

Charlie's Wig, take 4
Dial LP 203, Spotlite 106, others
same as take 2

Charlie's Wig, take 5
Dial 1040, Spotlite 106, others
same as take 2

Bongo Beep or Bird Feathers, take 1
unissued

Bongo Beep or Bird Feathers, take 2 (blues - 12 - C)
Dial LP 904, Spotlite 106, others
Theme 2 x 12. Parker 2 x 12. Johnson 2 x 12.
Davis 2 x 12. Jordan 2 x 12. Roach 12. Theme 12.

Bongo Beep or Bird Feathers, take 3
Dial LP 207, Spotlite 106, others
same as take 2

Crazeology (Little Benny), take 1 (fast - almost
entirely I Got Rhythm - aaba - 32 - B flat)
Dial 1034, Spotlite 106, others
Theme 31. Parker 1 + 32. (incomplete)

Crazeology (Little Benny), take 2
same issues
Parker 32. (incomplete)

Crazeology (Little Benny), take 3
Dial 1034, Spotlite 106, others
Theme 31. Parker 1 + 32. Johnson 32. Davis 32.
Jordan 16, Potter 8, Roach 8. Theme 15, Parker 9,
theme 7.

Crazeology (Little Benny), take 4
Dial 1034, Spotlite 106, others
same as take 3

How Deep Is the Ocean (slow - abab' - 32 - E flat)
Dial 1055, Spotlite 106, others
Jordan intro. 4. Parker 32. Johnson 16, Davis 8.

How Deep Is the Ocean, take 2
Dial LP 211, Spotlite 106
Jordan intro. 4. Parker 32. Johnson 8, Davis theme
8.

- ca. 1/48 - PARKER, Davis, Jordan, Potter, Roach (see 10/28/47).
Probably New Savoy Ballroom, Chicago.
unknown title (aaba' 36 - A flat)
tape
Fragment of Davis ca. 12. Parker 2 x 36. (incomplete)
- Drifting on a Reed (blues - 12 - B flat)
tape
Fragment of theme ca. 12. Parker 5 x 12 + 3 (incomplete).
- 3/48 - PARKER, Davis, Jordan, Potter, Roach (see 10/28/47),
Kenny Hagood (vcl.).
Three Deuces night club, New York City.
Fifty-Second Street Theme I (fast - I Got Rhythm w.
Honeysuckle Rose b - aaba - 32 - C)
tape
Intro 2. Theme 32. Parker 4 x 32. (cut) Jordan ca. 16, theme 8. Coda 2.
- Fifty-Second Street Theme II
tape
Theme fragment ca. 2. Parker 8, theme 8. Parker 2 x 32. Davis 24, theme 8. Coda 2.
- Fifty-Second Street Theme III
tape
Fragment of Parker ca. 30 + 5 x 32. Parker-Davis 4s for 2 x 32. Second theme 16, Roach 8, theme 8. Coda 2.
- Dizzy Atmosphere (fast - I Got Rhythm w. diff. b - aaba - 32 - A flat)
tape
Intro. 16. Theme 32. Parker 4 x 32 + 1 (cut) Parker-Davis 4s for 4 + 32. Second theme 24, theme 8. Coda 16.
- My Old Flame
tape
Fragment of Parker ca. 6 (incomplete).
- All the Things You Are (aa'ba'' - 36 - A flat)
tape
Intro. 8. Davis theme w. Parker fills 16, Parker 8, Davis and Parker 12. Hagood fragments (cuts) Parker 2 x 36. Davis ca. 2 (incomplete)
- Half Nelson (abab' - 32 - C)
tape
Theme 32. Parker 4 x 32. (incomplete).

Drifting on a Reed (blues - 12 - B flat)

tape

Fragment of theme ca. 3 + 12. Parker 10 x 12.

(cut) Parker-Davis 4s for ca. 7 + 3 x 12. Theme 2 x 12.

4/24/48 - PARKER, Davis, Jordan, Potter, Roach (see 10/28/47)
Recording studio, Detroit.

Another Hairdo, take 1 (blues - 12 - B flat)

Savoy MG 12000, others

Jordan intro 4. Theme 4 (incomplete).

Another Hairdo, take 2

Savoy MG 12000, others

Jordan intro. 4. Theme-Parker-theme 2 x (4 + 5 + 3). (incomplete)

Another Hairdo, take 3

Savoy 961, MG 12000, others

Jordan intro. 4. Theme-Parker-theme 4 + 5 + 3.

Theme-Parker-Davis-theme 4 + 1 + 4 + 3. Parker 3 x 12 + 1. Davis 11 + 2 x 12. Jordan 12. Theme-Parker-Davis-theme 4 + 1 + 4 + 3

*Bluebird, take 1 (blues - 12 - E flat)

Savoy MG 12000, others

Parker intro. 4. Theme 12. Davis 2 x 12. Parker 2 x 12. Jordan 12. Theme 12.

Bluebird, take 2

unissued

*Bluebird, take 3

Savoy 961, MG 12000, others

same as take 1

Klaunstance (fast - The Way You Look Tonight - aaba' - 68 - F)

Savoy 967, MG 12014, others

Parker 68. Davis 68. Jordan 32, Parker-Davis 4s for 16, theme 8, Parker 8, theme 2.

*Bird Gets the Worm, take 1 (fast - Lover Come Back to Me - aaba' - 64 - A flat)

Savoy MG 12000, others

Parker 64. Davis 64. Jordan 64. Potter-Roach 4s for 16, Potter 16, Parker-Davis 4s for 28, theme 4.

Bird Gets the Worm, take 2

unissued

*Bird Gets the Worm, take 3

Savoy 952, MG 12014, others

Parker 64 + 1. Davis 63. Jordan 64. Potter-Roach 4s for 16, Parker 4, Davis 4, Parker 4, theme 4.

Spring 1948 - PARKER, Davis, Jordan, Potter, Roach (see 10/28/47).
 Onyx Club, New York City.

Fifty-Second Street Theme I (I Got Rhythm w. Honey-suckle Rose b - aaba - 32 - C)
 Jazz Workshop JWS 501, others
 Fragment of Parker ca. 26 + 4 x 32 + 2. (incomplete)

Shaw 'Nuff (fast - I Got Rhythm - aaba - 32 - B flat)
 same issues
 Intro. 16. Theme 32. Parker 2 x 32. Coda (incomplete).

Out of Nowhere I (abab' - 32 - G)
 same issues
 Parker 2 x 32. Jordan 16, Parker 16.

Hot House (What Is This Thing Called Love - aaba - 32 - C)
 same issues
 Theme 32. Parker 32. Parker-Roach-Davis 4s for 32. Theme 8 (incomplete).

This Time the Dream's on Me I (aaba - 32 - F)
 similar issues
 Parker 2 x 32 (cut) Theme 16, Parker 8, theme 8.

Night in Tunisia (aaba - 32 - D minor)
 similar issues
 Intro. 32. Theme 16, Parker 8, theme 8. Inter. 12. Parker 4 + 2 x 32. Potter (incomplete).

My Old Flame (slow - aaba - 32 F)
 similar issues
 Parker 32. (cut) Parker 15. Parker coda 4.

Fifty-Second Street Theme II
 similar issues
 Fragment of intro 2. Theme 8, Davis 24. Parker 24, theme 2 (incomplete).

The Way You Look Tonight (fast - aaba' - 68 - F)
 similar issues
 Davis theme 32, Parker 16, Davis w. Parker fills 20. Parker 2 x 68. (cut) Fragment of Jordan ca. 16. Parker-Roach-Davis 4s for 68. Theme 32, Parker 16, theme 20.

Out of Nowhere II
 similar issues
 Fragment of Parker intro. ca. 1. Parker theme 32. Parker 32 + 16.

Chasin' the Bird (I Got Rhythm - aaba - 32 - F)
 similar issues
 Theme 16, Parker 8, theme 7. Parker 1 + 2 x 32 + 8 (incomplete).

This Time the Dream's on Me II

similar issues

Fragment of Jordan intro. 6. Davis theme 16,
Parker theme 8, Davis theme 8. Parker 2 x 32. Davis
theme 16, Potter 8, Davis theme 6. Free-rhythm
coda 4.

Dizzy Atmosphere (fast - I Got Rhythm w. diff. b -
aaba - 32 - A flat)

similar issues

Intro. 22. Theme 32. Parker 3 x 32. Parker-Davis-
Roach 4s for 32. Second theme 32. Coda 16.

How High the Moon (aa' - 32 - G)

similar issues

Fragment of intro. ca. 36. Davis theme w. Parker
fills 30. Parker 2 + 2 x 32 + 3 (cut) Parker-Davis-
Roach 4s for 32. Davis theme w. Parker fills 8,
Parker 8, Davis and Parker 16.

Fifty-Second Street Theme III

similar issues

Theme 16, Parker 16. Parker 32. Second theme 16,
Roach 5 (incomplete).

8/48 - DIZZY GILLESPIE, (tpt.), Parker (alto), big band.
Pershing Ballroom, Chicago.

Things to Come

(a wire recording is said to exist - Segal, 19)

'Round Midnight

(same)

Swedish Suite

(same)

Manteca

(same)

unknown pieces

(same)

8/29/48? - PARKER, Miles Davis (tpt.), John Lewis (p.),
Curley Russell (b.), Max Roach (dr.).
Recording studio, New York City.

Barbados, take 1 (blues - 12 - F)

Savoy MG 12000, others

Lewis intro. 4. Theme 2 x 12. Parker 3 x 12. Davis
2 x 12. Theme 12. Coda 4.

Barbados, take 2

Savoy MG 12009, others

Lewis intro. 4. Theme 2 x 12. (incomplete).

Barbados, take 3
 Savoy MG 12009, others
 Lewis intro. 4. Theme 2 x 12. Parker 2 x 12 + 1.
 Davis 11 + 12. Lewis 12. Theme 12. Coda 2.

Barbados, take 4
 Savoy 936, MG 12014, others
 same as take 3

Ah-Leu-Cha, take 1 (I Got Rhythm - aaba - 32 - F)
 Savoy MG 12000, others
 Theme 16, Parker 8 (incomplete).

Ah-Leu-Cha, take 2
 Savoy 939, MG 12000, others
 Theme 16, Parker 8, theme 7. Parker 1 + 32. Davis
 16, Lewis 16. Parker 16, Russell and Roach 8,
 theme 8.

*Constellation, take 1 (I Got Rhythm w. Honeysuckle
 Rose b - aaba - 32 - C)
 Savoy MG 12000, others
 Lewis intro. 8. Theme 4, Parker 4, theme 4, Davis
 4, Parker 16. Parker 2 x 32. Davis 32. Lewis 32.
 Theme 16, Roach 8, theme 8.

*Constellation, take 2
 Savoy MG 12000, others
 Lewis intro. 8. Theme 4, Parker 4, theme 4, Davis 4,
 Parker 16. Parker 2 x 32. Davis 32. Lewis 32. Theme
 4 (incomplete).

Constellation, take 3
 Savoy MG 12009, others
 Lewis intro 8. Theme 4, Parker 4, theme 4, Davis
 4 (incomplete).

*Constellation, take 4
 Savoy 939, MG 12009, others
 same as take 1

*Parker's Mood, take 1 (slow - blues - 12 - B flat)
 Savoy MG 12000, others
 Parker-Lewis intro 2 + 4. Parker 2 x 12. Lewis 12.
 Parker 12.

*Parker's Mood, take 2
 Savoy MG 12009, others
 Parker-Lewis intro 2 + 4. Parker 2 x 12. Lewis 12.
 Parker 4 (incomplete).

*Parker's Mood, take 3
 Savoy 939, MG 12009, others
 same as take 1 except add Parker-Lewis coda 2 + 6.

9/4/48 - PARKER, Davis, Tadd Dameron, (p.), Curley Russell (b.), Max Roach (dr.).
 Broadcast from Royal Roost night club, New York City.

*Fifty-Second Street Theme (I Got Rhythm w. Honeysuckle Rose b - aaba - 32 - C)
 Savoy MG 12186, ESP Bird 2 (complete piece on tape only)
 Intro. 4. Theme (under announcements) 32. Parker 3 x 32. Davis 3 x 32. Dameron 32. Theme 16, Parker 8, theme 8.

Koko (Cherokee - aaba - 64 - B flat)
 Le jazz cool JC 101, ESP Bird 2, others
 intro. 32. Parker 2 x 64. Roach 32. Coda 29.

Fifty-Second Street Theme
 ESP Bird 2
 Intro. 4. Theme 8.

9/48 - PARKER, Davis, Lewis, Russell, Roach (see 8/29/48).
 Recording studio, New York City.

*Perhaps, take 1 (blues - 12 - C)
 Savoy MG 12014, others
 Lewis intro. 4. Theme 11. Parker 1 + 3 x 12. Davis 2 x 12. Lewis 12. Theme 11.

Perhaps, take 2
 Savoy MG 12009, others
 Lewis intro. 4. Theme 12. Parker 4 (incomplete).

*Perhaps, take 3
 Savoy MG 12009, others
 same as take 1

*Perhaps, take 4
 Savoy MG 12000, others
 Lewis intro. 4. Theme 12. Parker 12 (incomplete).

*Perhaps, take 5
 Savoy MG 12000, others
 same as take 1 except Lewis 2 x 12.

*Perhaps, take 6
 Savoy 938, MG 12000, others
 same as take 5 except Davis 3 x 12.

Marmaduke, take 1 (Honeysuckle Rose - aaba - 32 - F)
 Savoy MG 12000, others
 Theme 15, Parker 9, theme 7. Parker 1 + 20 (incomplete).

Marmaduke, take 2
 Savoy MG 12000, others
 Theme 15, Parker 9, theme 7. Parker 1 + 32. Davis 32. Lewis 16, Roach and Parker 8, theme 8.

Marmaduke, take 3
Savoy MG 12001, others
Theme 15, Parker 9, theme 8. Parker 10 (incomplete).

Marmaduke, take 4
Savoy MG 12001, others
same as take 2

Marmaduke, take 5
Savoy MG 12009
same as take 3 except Parker 3 (incomplete).

Marmaduke, take 6
Savoy 938, MG 12009, others
same as take 2

Steeplechase (I Got Rhythm - aaba - 32 - B flat)
Savoy 937, MG 12000, others
Lewis intro. 4. Theme 16, Parker 8, theme 8.
Parker 32. Davis 32. Lewis 16, Parker 8, theme 8.

Merry-Go-Round, take 1 (fast - I Got Rhythm w. Honey-
suckle Rose b - aaba - 32 - B flat)
Savoy MG 12000, others
Lewis intro. 8. Parker 2 x 32. Davis 32. Lewis 32.
Theme-Parker-theme-Davis 4 + 4 + 4 + 4, Parker 8,
theme 4.

Merry-Go-Round, take 2
Savoy 937, MG 12014, others
Lewis intro. 8. Parker 2 x 32. Davis 32. Lewis 32.
Roach 16. Theme-Parker-theme-Davis 4 + 4 + 4 + 4,
Parker 8, theme 4.

Autumn 1948A - PARKER, Davis, Jordan, Potter, Roach (see
10/28/47).

Three Deuces night club, New York City.

Ornithology (How High the Moon - aa' - 32 - G)
tape
Jordan intro. 4. Parker theme 12. Parker 4, Parker
theme 14, Parker 2 + 3 x 32. Jordan ca. 1 (cut)
Parker ca. 30. Parker theme ca. 10 (incomplete).

Fifty-Second Street Theme (I Got Rhythm w. Honeysuckle
Rose b - aaba - 32 - C)
tape
Fragment of Parker ca. 30 + 5 x 32. Parker-Davis
4s for 2 x 32. Second theme 16, Roach 8, theme 4
(incomplete).

Autumn 1948B - CHARLIE PARKER (alto), Doug Mettome, Al
Porcino, Ray Wetzel (tpts.), Bill Harris, Bart Varsalona
(trbs.). Vincent Jacobs (Fr. hn.) John LaPorta (clar.),
Sonny Salad, Murray Williams (altos), Pete Mondello,
Flip Phillips (tenors), Manny Albam (bari.), Sam Caplan,

Manny Fidler, Sid Harris, Harry Katzman, Gene Orloff, Ziggy Smirnoff (vls.), Nat Nathanson, Fred Ruzilla (vlas.), John Benaventi (cello), Tony Aless (p.), Curley Russell (b.), Shelly Manne (dr.), Diego Iborra (bongos); Neal Hefti (arr.).
recording studio, New York City.

Repetition, take 5 (aba' - 24 - D flat)
Jazz Scene, Verve MG 8001, others
Orch. intro. 14. Orch. theme 24. Orch. Inter. 31.
Parker 8 + 24. Parker free-rhythm coda 2.

(Orchestral track recorded at an earlier date, Parker dubbed in his solo, probably during period indicated.)

*Autumn 1948C - PARKER, Hank Jones (p.), Ray Brown (b.), Shelly Manne (dr.).
recording studio, New York City.

The Bird, take 5 (abca - 32 - C minor)
Jazz Scene, Verve MG 8001, others
Jones intro. 4. Parker 2 x 32. Jones 32. Brown 32.
Parker 4 x 32.

ca. 1948 - Parker, unknown (tenor); possibly Al Haig (p.), Mundell Lowe (g.), Tommy Potter (b.), Max Roach (dr.).
Jam session, unknown location.

There's a Small Hotel (aaba - 32 - E flat)
Savoy MG 12152, others
Theme 30. Tenor 2 + 4 x 32. Guitar 4 x 32. Parker 2 x 32. Theme 16, Parker 8, theme 8.

These Foolish Things (slow - aaba - 32 - E flat)
same issues
Fragment of Parker ca. 32 + 30. Coda 4.

Fine and Dandy (fast - abab' - 32 - F)
same issues
Band 8, drums 8, band 8 (cut?) Parker 14 + 6 x 32.
Guitar 6 x 32. Band 8, drums 8, band 8, Parker 8.

*Hot House (What Is This Thing Called Love - aaba - 32 - C)
same issues
Fragment of piano intro. ca. 4. Theme 32. Parker 4 x 32. Tenor 4 x 32. Guitar 4 x 32. (cut) Theme 32.

late 12/48 (three diff. dates) - PARKER, string section, George Wallington (p.), remainder unknown.
recording studio, New York City.

unknown titles
unissued Mercury recordings

12/11/48 - PARKER, Miles Davis (tpt.), Al Haig (p.), Tommy Potter (b.), Max Roach (dr.).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
tape

Theme 2 x 12. Parker 12 (under announcements).

*Groovin' High (Whispering - aa' - 32 - E flat)

Jazz Cool JC 101 (incomplete), Savoy MG 12186,
ESP Bird 1, others

Intro. 6. Theme 30. Parker 2 + 2 x 32. Davis 2 x
32. Haig 2 x 32. Theme 32.

*Big Foot (blues - 12 - B flat)

Jazz Cool JC 102, Savoy 12185, ESP Bird 1, others

Theme 2 x 12. Parker 5 x 12. Davis 5 x 12. Haig 4 x
12. Parker-Davis 4s for 3 x 12. Theme 2 x 12.

*Ornithology (How High the Moan - aa' - 32 - G)

Jazz Cool JC 101, Savoy MG 12179, ESP Bird 1, others

Theme 30. Parker 2 + 3 x 32 + 1. Davis 31 + 2 x 32 +
1. Haig 31 + 32. Theme 32.

Slow Boat to China (abac - 32 - E flat)

ESP Bird 1

Parker theme w. Davis fills 31. Parker 1 + 2 x 32.

Davis 2 x 32. Haig 2 x 32. Parker 32. Parker theme w.
Davis fills 32. Coda 4.

12/12/48 - PARKER, Davis, Haig, Potter, Roach (see 12/11/48).
Broadcast from Royal Roost, New York City.

Hot House (What Is This Thing Called Love - aaba - 32 -
C)

Jazz Cool JC 101, Savoy MG 12186, others

Theme 32. Parker 2 x 32. Davis 2 x 32. Haig 32.

Theme 16, Roach 8, theme 8.

*Salt Peanuts (I Got Rhythm - aaba - 32 - F)

Jazz Cool JC 102, others

Intro. 12. Theme 32. Band-Roach inter. 8 + 8. Davis
and Parker (vcl.) theme 16, Parker 8, Davis and
Parker (vcl.) theme 8. Inter. 14. Haig 2 + 32.

Parker and Davis 8, Parker 24 + 32. Inter. 6. Davis
4+2x32. Roach 40. Coda 8.

12/18/48 - PARKER, Davis, Haig, Potter, Roach (see 12/11/48).
Broadcast from Royal Roost, New York City.

*Chasin' the Bird (I Got Rhythm - aaba - 32 - F)

tape

Theme 16, Parker 8, theme 7. Parker 1 + 2 x 32 + 2.

Davis 30 + 32 + 2. Haig 30 + 32. Theme 16, Roach 8,
theme 8.

*Out of Nowhere (abab' - 32 - G)
Jazz Cool JC 102, other
Parker theme 32. Davis 32. Parker 32. Haig 16,
Parker theme 14. Coda 4.

How High the Moon (aa' - 32 - G)
Jazz Cool JC 102, others
Fragment of intro. 5. Theme 30. Parker 2 + 32.
Davis 32. Haig 32. Theme 30.

12/20/48 - PARKER-MACHITO (Maracas), Mario Bauza, Frank
"Paquito" Davilla, Bob Woodlen (tpts.), Gene Johnson,
Freddie Skerritt (altos), José Madera (tenor), Leslie
Johnakins (bari.), René Hernandez (p.), Roberto
Rodrigues (b.), José Manguel (bongos), Luis Miranda
(conga), Ubaldo Nieto (timbales).
Recording studio, New York City.

No Noise, part 2 (non-chorus structure - A)
Mercury/Clef 11012, Verve MGV 8032, Jax 7000, others
Band intro. ca. 14. Parker 1 + 32. Band 36. Parker 56.

*Mango Mague (non-chorus structure - F minor)
Mercury/Clef 11017, Verve MGV 8000, Jax 7000, others
Band intro. 10. Band theme 8, Parker theme 8, band
theme 16. Inter. 12. Parker 40. Inter. 8. Parker
16. Inter. 12. Parker 12 + 32 + 12. Coda 2.

12/25/48 - PARKER, Kenny Dorham (tpt.), Al Haig (p.),
Tommy Potter (b.), Max Roach (dr.).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
tape
Theme 2 x 12. Parker 2 x 12 + 4 (under announcements).

Half Nelson (abab' - 32 - C)
Okidoke (unnumbered), ESP Bird 1
Theme 32. Parker 2 x 32. Dorham 2 x 32. Haig 32.
Theme 32.

White Christmas (abab' - 32 - C)
Jazz Cool JC 101, ESP Bird 1, others
Theme 30. Parker 2 + 2 x 32. Dorham 2 x 32. Theme 32.

*Little Willie Leaps (All God's Children Got Rhythm -
abab' - 32 - F)
Okidoke (unnumbered), ESP Bird 1
Theme 30. Parker 2 + 2 x 32 + 1. Dorham 31 + 32.
Haig 32. Theme 30.

Fifty-Second Street Theme (I Got Rhythm w. Honeysuckle
Rose b - aaba - 32 - C)
tape
Intro. 4. Theme 8. Coda 2. (under announcements).

1/1/49 - PARKER, Kenny Dorham (tpt.), Al Haig (p.), Tommy Potter (b.), Joe Harris (dr.).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
ESP Bird 2
Theme 2 x 12. Parker 3 x 12 (under announcements).

Bebop (fast - aaba - 32 - F minor)
ESP Bird 2
Intro. 10. Theme 32. Parker 2 x 32. Dorham 2 x 32.
Haig 2 x 32. Parker-Dorham 4s for 32. Theme 32.
Coda 12.

Slow Boat to China (abac - 32 - E flat)
Jazz Cool JC 103, ESP Bird 2, others
Parker theme 31. Parker 1 + 2 x 32. Dorham 2 x 32.
Haig 32. Parker theme 32.

Ornithology (How High the Moon - aa' - 32 - G)
ESP Bird 2
Theme 30. Parker 2 + 2 x 32. Dorham 2 x 32. Haig
32. Parker-Dorham 4s for 32. Theme 30.

1/3/49 - METRONOME ALL STARS: Miles Davis, Dizzy Gillespie, Fats Navarro (tpts.), J.J. Johnson, Kai Winding (trbs.), Buddy DeFranco (clar.), Charlie Parker (alto), Charlie Ventura (tenor), Ernie Caceres (bari.), Lennie Tristano (p.), Billy Bauer (g.), Eddie Safranski (b.), Shelly Manne (dr.).
Recording studio, New York City.

Overtime, take 1 (Love Me or Leave Me - aaba - 32 - A flat)
RCA Victor 20-3361, RCA Camden CAL 426, others
Multi-soloist intro. 14. Theme 31. Parker 3 + 16, trombone 14. DeFranco 4 + 16, Tristano 16. Band 4, Safranski 4, band 4, Manne 4, Ventura 16. Theme 4, Bauer 12, Gillespie 16. Theme 8. Free-rhythm coda 4.

Overtime, take 2
RCA Victor EPBT 3046, RCA Camden CAL 426, others
Multi-soloist intro. 14. Theme 31. Parker 3 + 30. Trombone 4 + 16, trombone 14, DeFranco 4 + 16, Tristano and Bauer 16. Band 4, Safranski 4, band 4, Manne 4, Tristano and Bauer 16. Band 3, Ventura 29. Trumpet-trumpet 4s for 2 x 32. Coda 8.

Victory Ball, take 1 ('S Wonderful - aaba' - 32 - E flat)
RCA Victor 20-3361, RCA Camden CAL 426, others
Theme 16, Parker 8, theme 6. Parker 4 + 16, DeFranco 16. Trombone 16, Ventura 16. Tristano 16, trumpet 16. Theme 16, Parker 8, theme 6.

Victory Ball, take 2
RCA Camden CAL 339, others
same as take 1 except last chorus: Theme 16, DeFranco
8, theme 8.

Victory Ball, take 3
RCA Victor EPBT 3046, RCA Camden CAL 426, others
Theme 16, Parker 8, theme 6. Parker 4 + 32. Trumpet
16, DeFranco 16. Trombone 16, Ventura 16. Trombone
16, trumpet 16. Tristano 32. Caceres 16, trumpet 16.
Theme 16, DeFranco 8, theme 6.

1/8/49 - PARKER, Dorham, Haig, Potter, Harris (see 1/1/49).
Broadcast from Royal Roost, New York City.

Groovin' High (Whispering - aa' - 32 - E flat)
ESP Bird 2
Intro. 6. Theme 30. Parker 2 + 2 x 32. Dorham 2 x
32. Haig 32. Parker-Dorham 4s for 32. Theme 32.

East of the Sun (abab' - 36 - C)
Bop (unnumbered), ESP Bird 2
Haig intro. 4. Parker theme 36. Dorham 36. Parker
36. Haig 16, Parker theme 18. Coda 4.

Cheryl (blues - 12 - C)
Jazz Cool JC 102, ESP Bird 2, others
Theme 1 + 2 x 12. Parker 5 x 12. Dorham 4 x 12.
Haig 3 x 12. Parker-Dorham 4s for 2 x 12. Theme 2 x
12.

1/15/49 - PARKER, Dorham, Haig, Potter, Harris (see 1/1/49).
Broadcast from Royal Roost, New York City.

*Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)
Jazz Cool JC 103, others
Haig intro. 8. Theme 16, Parker 8, theme 8. Parker
2 x 32. Dorham 2 x 32. Haig 32. Theme 16, Roach 8,
theme 8. Haig coda 8.

*Bebop (fast - aaba - 32 - F minor)
same issues
Intro. 10, Theme 32. Parker 2 x 32. Dorham 2 x 32 +
1. Haig 31. Roach 32. Theme 32. Coda 10.

Hot House (What Is This Thing Called Love - aaba - 32 -
C)
same issues
Theme 1 + 32. Parker 2 x 32. Dorham 2 x 32. Haig 32.
Parker-Roach 4s for 31. Theme 1 + 16, Potter 8,
theme 8.

1/22/49 - PARKER, Kenny Dorham (tpt.), Al Haig (p.), Tommy Potter (b.), Max Roach (dr.).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
tape
Theme 2 x 12. Parker ca. 3 x 12 (under announcements).

Oop Bop Sh'Bam (I Got Rhythm w. Honeysuckle Rose b - aaba - 32 - B flat)
Jazz Cool JC 103, others
Parker-Haig intro 2 + 2. Theme 32. Parker 2 x 32.
Dorham 2 x 32. Haig 32. Parker-Dorham 4s for 32.
Theme 32. Coda 7.

Scrapple from the Apple (Honeysuckle Rose w. I Got Rhythm b - aaba - 32 - F)
tape
Haig intro. 8. Theme 16, Parker 8, theme 8. Parker 2 x 32. Dorham 2 x 32. Haig 32. Parker-Dorham-Roach 4s for 32. Theme 16, Roach 8, theme 8. Haig coda 8.

Salt Peanuts (I Got Rhythm - aaba - 32 - F)
tape
Intro. 14. Theme 32. Band-Roach inter. 8 + 8. Dorham and Parker (vcl.) theme 16, Parker 8, Dorham and Parker (vcl.) theme 8. Inter. 16. Haig 2 x 32. Parker 2 x 32. Inter. 6. Dorham 4 + 2 x 32. Roach 40. Coda 8.

Jumping with Symphony Sid
tape
Theme 12. Parker 12 + 4 (under announcements).

1/29/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
Fragment of theme ca. 2 + 12. Dorham ca. 2 x 12
(under announcements).

Groovin' High (Whispering - aa' - 32 - E flat)
tape
Intro. 6. Theme 32. Parker false start, becoming Dorham 2 x 32. Haig 2 x 32. Dorham-Roach 4s for 32.
Theme 32.

1/49 - PARKER-MACHITO: same personnel as for 12/20/48.
recording studio, New York City.

*Okiedoke (aaba - 32 - E flat, G)
Mercury/Clef 11017, Verve MGV 8000, others
Band intro. 17. Band theme 16, Parker 8, band theme 8. Band mod. 12. Parker 3 x 32.

2/5/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)
tape

Theme 2 x 12 (under announcements).

Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)
tape

Haig intro. 8. Theme 16, Parker 8, theme 8. Parker
32 + 2. Dorham 30. Haig ca. 8. (cut) Parker-Dorham
4s for 32. Theme 16, Roach 8, theme 8. Coda 8.

*Barbados (blues - 12 - F)

Jazz Cool JC 103, others

Intro. 8. Theme 2 x 12. Parker 5 x 12 + 1. Dorham
11 + 3 x 12. Haig 3 x 12. Parker-Dorham 4s for 2 x 12.
Theme 2 x 12. Coda 4.

*Salt Peanuts (I Got Rhythm - aaba - 32 - F)

Jazz Cool JC 102, others

Intro. 12. Theme 32. Band-Roach inter. 8 + 8. Dorham
and Parker (vcl.) theme 16, Parker 8, Dorham and
Parker (vcl.) theme 8. Inter. 14. Haig 2 + 32. Parker
2 x 32. Inter. 6. Dorham 4 + 2 x 32. Roach 40.
Coda 8.

2/12/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
Broadcast from Royal Roost, New York City.

Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)
tape

Haig intro. 8. Theme 16, Parker 8, theme 8. Parker
2 x 32 + 1. Dorham 31 + 32. Haig 32. Parker-Dorham
4s for 32. Theme 16, Roach 8, theme 8. Coda 8.

*Barbados (blues - 12 - F)

Savoy MG 12179

Potter intro 8. Theme 2 x 12. Parker 5 x 12. Dorham
4 x 12. Haig 4 x 12. Theme 2 x 12. Coda 4.

Bebop (fast - aaba - 32 - F minor)

tape

Intro. 10. Theme 32. Parker 3 x 32. Dorham 32.
Haig 32. Parker-Roach 4s for 32. Theme 32. Coda
10 + cadenza.

Jumping with Symphony Sid (blues - 12 - B flat)

tape

Theme 12. Dorham ca. 12 (under announcements).

2/19/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
Broadcast from Royal Roost, New York City.

*Groovin' High (Whispering - aa' 32 - E flat)

Jazz Cool JC 103, others

Intro. 6. Theme 30. Parker 2 + 2 x 32 + 1. Dorham
31 + 32. Haig 32. Parker-Dorham 4s for 32. Theme 32.

Confirmation (aaba - 32 - F)

tape

Theme 31. Parker 1 + 32. Dorham 32. Haig 32. Parker-
Dorham 4s for 32. Theme 16, Roach 8, theme 8.

Salt Peanuts (fast - I Got Rhythm - aaba - 32 - F)

tape

Intro. 12. Theme 32. Band-Roach inter. 8 + 8. Dorham
and Parker (vcl.) theme 16, Parker 8, Dorham and
Parker (vcl.) theme 8. Inter. 14. Haig 2 + 32.
Parker 2 x 32. Inter. 6. Dorham 4 + 2 x 32. Roach
40. Coda 8.

Jumping with Symphony Sid (blues - 12 - B flat)

tape

Theme 12. Parker 12 + 7 (under announcements).

2/26/49 - PARKER, Kenny Dorham (tpt.), Lucky Thompson
(tenor), Milt Jackson (vib.), Al Haig (p.), Tommy
Potter (b.), Max Roach (dr.), Buddy Stewart, Dave
Lambert (vcls.).

Broadcast from Royal Roost, New York City.

Half Nelson (abab' - 32 - C)

Savoy MG 12179

Theme 32. Parker 32. Dorham 32. Thompson 32.
Jackson 32. Theme 32.

Night in Tunisia (aaba - 32 - D minor)

Savoy MG 12186

Intro. 20. Theme 16, Parker theme 8, theme 8. Inter.
12. Parker 4 + 32. Jackson 32. Potter 8. Inter. 4.
Dorham 4 + 32 + 16, Haig 8, theme 8.

Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)

Savoy MG 12179

Haig intro. 8. Theme 16, Parker 8, theme 8. Parker
2 x 32. Dorham 32. Thompson 2 x 32. Jackson 32.
Theme 16, Roach 8, theme 8. Coda 8.

Deedle (aaba - 34 - G)

tape

Haig-band intro. 8 + 4. Stewart and Lambert theme 34.
Stewart 34. Parker 16, Stewart and Lambert theme 18.

Jumping with Symphony Sid (blues - 12 - B flat)
tape

Theme 12. Parker ca. 8 (under announcements).

3/5/49A - PARKER, Dorham, Thompson, Jackson, Haig, Potter,
Roach, Stewart, Lambert (see 2/26/49).

Broadcast from Royal Roost, New York City.

Jumping with Symphony Sid I (blues - 12 - B flat)
tape

Theme 12. Parker 12. Jackson and Parker 2 x 12 + 5
(under announcements).

Cheryl (blues - 12 - C)
tape

Theme 1 + 2 x 12. Parker 3 x 12. Dorham 3 x 12.
Jackson 2 x 12. Thompson 4 x 12. Thompson-Dorham-
Parker 4 + 4 + 3. Theme 1 + 2 x 12.

Anthropology (I Got Rhythm - aaba - 32 - B flat)
tape

Theme 32. Parker 3 x 32. Dorham 2 x 32. Jackson
2 x 32. Thompson 3 x 32. Theme 32.

Jumping with Symphony Sid II
tape

Theme 12. Parker 3 x 12 (under announcements).

Hurry Home (slow - aaba - 32 - C)
tape

Haig-Stewart intro. 2 + 4. Stewart (w. Parker fills
in last 16) 32. Coda 4.

Deedle (aaba - 34 - G)
tape

Parker intro. 4. Stewart and Lambert theme 34.
Stewart 34. Parker 16, Stewart and Lambert theme 18.

Royal Roost Bop (All the Things You Are - aa'ba'' -
36 - B flat)
tape

Stewart and Lambert theme 36. Stewart 36. Parker 16,
Stewart and Lambert theme 20.

Jumping with Symphony Sid III
tape

Theme 12. Parker ca. 6 (under announcements).

3/5/49B - PARKER, Dorham, Thompson, Jackson, Haig, Potter,
Roach (see 2/26/49).

Broadcast from Waldorf-Astoria hotel, New York City.

Barbados (blues - 12 - F)
tape

Intro. 8. Theme 2 x 12. Parker 3 x 12. Dorham 3 x 12.
Thompson 3 x 12. Haig 3 x 12. Theme 2 x 12. Coda 4.

- Anthropology (fast - I Got Rhythm - aaba - 32 - B flat)
 tape
 Theme 32. Parker 32 + 1. Dorham 31. Jackson 32.
 Thompson 32. Theme 16, Roach 8, theme 8.
- 3/12/49 - PARKER, Dorham, Thompson, Jackson, Haig, Potter,
 Roach (see 2/26/49).
 Broadcast from Royal Roost, New York City.
- Cheryl (blues - 12 - C)
 Savoy MG 12179
 Theme 1 + 2 x 12. Parker 2 x 12. Dorham 2 x 12.
 Jackson 2 x 12. Thompson 2 x 12. Haig 2 x 12. Theme
 2 x 12.
- Slow Boat to China (abac - 32 - E flat)
 Savoy MG 12186
 Parker theme 32. Parker 32. Dorham 32. Jackson 32.
 Haig 32. Parker theme w. Dorham fills 32. Coda 4.
- *Chasin' the Bird (I Got Rhythm - aaba - 32 - F)
 Savoy MG 12179
 Theme 16, Parker 8, theme 7. Parker 1 + 2 x 32.
 Dorham 2 x 32. Jackson 2 x 32. Thompson 2 x 32. Haig
 2 x 32. Theme 16, Roach 8, theme 8.
- 4/49 - PARKER, Kenny Dorham (tpt.), Tommy Turk (trb.),
 Al Haig (p.), Tommy Potter (b.), Max Roach (dr.),
 Carlos Vidal (bongos).
 recording studio, New York City.
- Cardboard (abac - 32 - C)
 Norgran MGN 1035, Verve MG 8009, others
 Theme 31. Parker 1 + 32. Dorham 32. Turk 32. Theme 32.
- Visa, take 2 (blues - 12 - C)
 Mercury/Clef 11022, Verve MG 8000, others
 Theme 2 x 12. Parker 3 x 12. Dorham 2 x 12. Turk
 2 x 12. Haig 2 x 12. Theme 12.
- 5/5/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
 Recording studio, New York City.
- *Segment, take 3 (aaba - 32 - B-flat minor)
 Verve MG 8009, others
 Rhythm intro. 4. Theme 16, Parker 8, theme 6. Parker
 2 + 2 x 32. Dorham 32. Haig 32. Theme 16, Parker 8,
 theme 6. Coda 8.
- Passport, take 2 (blues - 12 - C)
 Mercury/Clef 11022, MGC 512. others
 Theme 2 x 12. Parker 4 x 12. Dorham 3 x 12. Haig
 2 x 12. Theme 12.

Passport, take 5 (I Got Rhythm - aaba - 32 - B flat)
Verve MGV 8000, others
Theme 32. Parker 32. Dorham 32. Haig 32. Theme 16,
Parker 8, theme 7.

*Diverse (aaba - 32 - B-flat minor)
verve MGV 8009, others
same as Segment

5/49 - PARKER, Dorham, Haig, Potter, Roach (see 1/22/49).
Concerts at Salle Pleyel, Paris.

Salt Peanuts I (fast - I Got Rhythm - aaba - 32 - F)
Yard CP3
Intro. 8. Theme 32. Band-Roach inter. 8 + 8.
Dorham and Parker (vcl.) theme 16, Parker 8, Dorham
and Parker (vcl.) theme 8. Inter. 14, Haig 2 + 32.
Parker 2 x 32. Inter. 6. Dorham 4 + 2 x 32. Roach
56. Coda 8.

Barbados (blues - 12 - F)
same issue
Theme fragment 1. Parker 5 x 12. Dorham 5 x 12.
Haig 4 x 12. Parker-Roach 4s for 3 x 12. Theme 12 +
8 (incomplete).

Fifty-Second Street Theme I (fast - I Got Rhythm w.
Honeysuckle Rose b - aaba - 32 - C)
same issue
Theme 32. Parker 4 x 32. Dorham 2 x 32. Haig 32.
Second theme 16, Roach 8, theme 8. Coda 2.

Out of Nowhere I (abab' - 32 - G)
same issue
Haig intro. 4. Parker 2 x 32. Dorham 2 x 32. Haig 32.
Potter 16, Parker theme 14. Coda 4.

Salt Peanuts II
same issue
same as Salt Peanuts I except: Fragment of intro. 2;
Haig 2 + 2 x 32.

Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)
same issue
Haig intro. 8. Theme 16, Parker 8, theme 8. Parker
3 x 32. Dorham 2 x 32. Haig 2 x 32. Parker-Dorham 4s
for 32. Theme 16, Roach 8, theme 6 (incomplete).

Out of Nowhere II
same issue
Fragment of Haig intro. 2. Parker 2 x 32. Dorham
2 x 32. Haig 27 (incomplete).

Allen's Alley or Wee (I Got Rhythm - aaba - 32 - B
flat)
same issue

Allen's Alley or Wee (continued)

Theme fragment 8, Parker 8, theme 7. Parker 1 + 3 x 32. Dorham 3 x 32. Haig 2 x 32. Parker-Roach 4s for 32. Theme 2 (incomplete).

Fifty-Second Street Theme II

same issue

Parker 32. Dorham 3 x 32. Haig 2 x 32. Second theme 16, Roach 8, theme 8. Coda 2.

5/15/49 - Aime Barelli, Bill Coleman, Miles Davis, Hot Lips Page (tpts.), "Big Chief" Russell Moore (trb.), Hubert Rostaing (clar.), Pierre Braslavsky, Sidney Bechet (sop.), Charlie Parker (alto), Don Byas, James Moody (tenors), Al Haig (p.), Hazy Osterwald (vib.), Jean "Toots" Thielemans (g.), Tommy Potter (b.), Max Roach (dr.).

Concert at Salle Pleyel, Paris

Farewell Blues (blues - 12 - F)

Yard CP 3

Fragment of Byas ca. 2 x 12. Hot Lips Page 4 x 12. Bechet 3 x 12. trumpet 2 x 12. Parker ca. 2 x 12 + 6 incomplete

ca. mid-1949 - JAZZ AT THE PHILHARMONIC: Roy Eldridge (tpt.), Charlie Parker (alto), Coleman Hawkins (tenor), Hank Jones (p.), Eddie Safranski (b.), Buddy Rich (dr.). Concert, probably in New York City.

Stuffy (I Got Rhythm w. Honeysuckle Rose b - aaba - 32 - C)

(Verve unissued) tape

Fragment of Jones intro. ca. 2. Theme 32. Second theme 16, Hawkins 8, second theme 8. Hawkins 2 x 32. Eldridge 32 + ca. 26 (cut). Parker ca. 8 + 2 x 32. Jones 32 (fight in audience breaks out, causing Jones to stop playing). Safranski 2 x 32. (cut). Theme 32.

9/18/49 - JAZZ AT THE PHILHARMONIC: Roy Eldridge (tpt.), Tommy Turk (trb.), Charlie Parker (alto), Flip Phillips, Lester Young (tenors), Hank Jones (p.), Ray Brown (b.), Buddy Rich (dr.).

Concert, Carnegie Hall, New York City.

*The Opener (blues - 12 - B flat)

Mercury/Clef 11054, 11055, 11056, Verve MG Vol. 7, others

Jones intro. 8. Theme 2 x 12. Phillips 9 x 12. Turk 10 x 12. Young 9 x 12. Parker 7 x 12. Jones 5 x 12. Eldridge 9 x 12.

Lester Leaps In (I Got Rhythm - aaba - 32 - B flat)
Mercury/Clef 11054, 11055, 11056, Verve MG Vol. 7,
others

Jones intro. 8. Theme (chaotic) 32. Young 5 x 32.
Turk 5 x 32. Parker 4 x 32. Eldridge 4 x 32.
Phillips 5 x 32.

*Embraceable You (slow - abac - F)

Mercury MG 35013, Verve MG Vol. 7, others
Jones intro. 4. Eldridge 32. Young 32. (cut) Parker
32. (cut) Turk 32. Phillips 32.

*The Closer (fast - blues - 12 - B flat)

Mercury MG 35013, Verve MG Vol. 7, others
Jones intro. 8. Themes 2 x 12. Phillips 9 x 12.
Turk 13 x 12. Young 14 x 12. (cut) Eldridge 12.
Eldridge-Rich 4s for 7 x 12. Eldridge 3 x 12.
Coda: Rich 12. Parker 11 x 12.

11/49 - PARKER, Red Rodney (tpt.), probably Al Haig (p.),
Tommy Potter (b.), Roy Haynes (dr.).
Pershing Ballroom, Chicago.

Perdido (aaba - 32 - B flat)

tape
Fragment of Parker-Rodney 4s for ca. 26. Second
theme 16, Potter, Second theme 8.

Allen's Alley or Wee (I Got Rhythm - aaba - 32 - B
flat)

tape
Fragment of theme. Parker 1 + 4 x 32 + 1. Rodney 31 +
2 x 32. Haig 3 x 32. Parker-Rodney 4s for 32.
Theme ca. 2 (incomplete).

Hot House (What Is This Thing Called Love - aaba -
32 - C)

tape
fragment of theme ca. 8. Parker 2 x 32 + 1. Rodney
31 + 32. Haig 2 x 32. Parker-Rodney 4s for 32. Theme
ca. 1 (incomplete).

Cheryl (blues - 12 - C)

tape
Fragment of theme ca. 2 + 12. Parker 5 x 12. Rodney
(cut). Parker-Rodney 4s for 4 x 12. Theme ca. 1
(incomplete).

I Can't Get Started (slow - aaba - C)

tape
Fragment of Parker theme ca. 16. Rodney (cut).
Parker 8, Rodney theme w. Parker fills 6. Coda 4.

Groovin' High (Whispering - aa' - 32 - E flat)

tape

Intro. 6. Theme 30. Parker 2 + 3 x 32. Rodney (cut).
Parker-Rodney 4s for 32. Theme ca. 18 (incomplete).

I Cover the Waterfront (slow - aaba - 32 - E flat)

tape

Fragment of Parker theme ca. 16. Rodney (cut).
Parker 8, theme 6. Free-rhythm coda 2.

Confirmation (aaba - 32 - F)

tape

Theme 32. Parker 2 x 32. Rodney (cut). Parker-
Rodney 4s for 32. Theme ca. 2 (incomplete).

Now's the Time (blues - 12 - F)

tape

Theme 12. Parker 7 x 12 + 1. Rodney (cut). Parker-
Rodney 4s for 2 x 12. Theme ca. 2 (incomplete).

Smoke Gets in Your Eyes (slow - aaba - 32 - E flat)

tape

Rodney fragment ca. 1, Parker theme 16. Rodney (cut).
Parker ca. 7. Coda 4.

Big Foot (blues - 12 - B flat)

tape

Theme 2 x 12. Parker 4 x 12 + ca. 8 (incomplete).

1949 - PARKER, unknown (p.), Eddie Safranski (b.), Don
Lamond (dr.).

concert in Brooklyn, New York City.

*Cool Blues (blues - 12 - C)

S.C.A.M. JPG 1

Parker theme 12. Parker 13 x 12. Parker-Lamond 4s
for 3 x 12. Parker theme 2 x 12.

11/30/49 - PARKER, Mitch Miller (ob., Eng. hn.), Bronislaw
Gimpel, Max Hollander, Milton Lamask (vlins.), Frank
Briett (vla.), Frank Miller (cello), Meyer Rosen (harp),
Stan Freeman (p.), Ray Brown (b.), Buddy Rich (dr.),
Jimmy Carroll (arr., cond.).
Recording studio, New York City.

Just Friends, take 5 (abab' - 32 - A flat, B flat)

Mercury/Clef 11036, Verve MGV 8004, others

Orch.-Parker intro. 2 + 4. Parker 16, orch. theme 8,
Parker theme 8. Orch. Mod. 4. Parker 32. Parker
inter. 2. Freeman 16, Parker 16. Parker coda 6.

Everything Happens to Me, take 3 (slow - aaba - 32 - G)

Mercury/Clef 11036, Verve MGV 8004, others

Orch. intro. 4. Parker theme 16, orch. theme 8,
Parker theme 4, orch. theme 4. Orch. inter. 2.
Parker theme 16. Coda 4.

April in Paris, take 3 (aa'ba'' - 32 - B flat, C)
Mercury/Clef 11037, Verve MGV 8004, others
Orch. intro. 4. Parker theme 24, orch. and Parker 6.
Orch. mod. 8. Freeman 8, Parker theme 22. Coda 4.

Summertime, take 2 (slow - aa' - 16 - G minor)
Mercury/Clef 11038, Verve MGV 8004, others
Orch. intro. 5. Parker theme 1 + 16. Orch. inter.
2. Parker theme 2 x 16. Coda 4.

I Didn't Know What Time It Was, take 2 (aaba' - 36 -
G, A flat)
Mercury/Clef 11038, Verve MGV 8004, others
Orch. intro. 6. Parker theme 24, orch. theme 12.
Orch. mod. 2. Parker 16, orch. 3, Parker theme 17.
Coda 4.

If I Should Lose You, take 3 (aaba' - 32 - B flat, C)
Mercury/Clef 11037, Verve MGV 8004, others
Orch. intro. 3. Parker theme 1 + 15, orch. theme 8,
Parker 8. Orch. mod. 2. Parker 1 + 15, orch. 8,
Parker theme 9. Coda 3.

12/24/49 - PARKER, Red Rodney (tpt.), Al Haig (p.), Tommy
Potter (b.), Roy Haynes (dr.).
Concert at Carnegie Hall, New York City.

*Ornithology (How High the Moon - abab' - 32 - G)
(Voice of America), Hot Club de Lyon (unnumbered),
others
Theme 30. Parker 2 + 2 x 32. Rodney 3 x 32. Haig
32. Theme 30.

*Cheryl (blues - 12 - C)
similar issues as Ornithology
Theme 1 + 2 x 12. Parker 7 x 12 + 1. Rodney 11 +
4 x 12. Haig 2 x 12 + 11. Theme 1 + 2 x 12.

*Koko (fast - Cherokee - aaba - 64 - B flat)
issues similar to Ornithology
Band intro 32. Parker 3 x 64 + 1. Rodney 63 + 64.
Haig 64. Coda 29.

Bird of Paradise (All the Things You Are - aa'ba'' -
36 - A Flat)
issues similar to Ornithology
Band intro. 8. Parker 2 x 36 + 1. Rodney 35. Haig
36. Potter 16, Parker 18. Coda 8.

Now's the Time (blues - 12 - F)
issues similar to Ornithology
Theme 2 x 12. Parker 6 x 12. Rodney 6 x 12. Haig
3 x 12. Theme 2 x 12.

unknown date - Benny Harris (tpt.), Charlie Parker (alto),
Allan Eager (tenor), remainder unknown.
recording studio, probably New York City.

unknown titles
Century? (unissued)

unknown date - Parker, Eager, remainder unknown.
recording studio, New York City.

unknown titles
unissued

late 1940s - Parker with unknown trumpet and rhythm section.
unknown location.

All the Things You Are (aa'ba'' - 36 - A flat?)
tape
Fragment of Parker ca. 3, trumpet theme w. Parker
fills 10. Coda 8.

ca. 1949 - 50A - Parker, Red Rodney (tpt.), remainder un-
known.
Jam session, Harlem, New York City.

Billie's Bounce (blues - 12 - F)
tape
Fragment of Parker ca. 6 + 7 x 12. Rodney ca. 10
(cut).
Parker-drums-Rodney 4s for 4 + 12. Theme 2 x 12.

Cool Blues (blues - 12 - C)
tape
Theme fragment 8 + 12. Parker 6 x 12. Rodney ca. 4
(cut). Parker-drums-Rodney 4s for ca. 10 + 12. Theme
2 x 12.

April in Paris (aa'ba'' - 32 - B flat)
tape
Parker theme 32. Rodney theme 25 (incomplete).

Ornithology (How High the Moon - aa' - 32 - G)
tape
Theme 32. Parker 2 x 32 + 24. Fifty-Second Street
Theme intro. 2.

Caravan (aaba - 64 - F minor)
tape
Fragment of Parker theme ca. 37 (cut). Parker theme
ca. 28 (cut). Parker theme ca. 28. Rodney theme ca.
5 (cut). Parker theme ca. 12.

ca. 1949-50B - Miles Davis (tpt.), Charlie Parker (alto),
remainder unknown.
jam session, Harlem, New York City.

Drifting on a Reed (blues - 12 - B flat)

tape

Theme ca. 6 + 12. Parker 9 x 12. Davis 10 x 12.

Theme 2 x 12.

ca. 1949-50C - Red Rodney (tpt.), Charlie Parker (alto),
unknown (tenor), Joe Albany? (p.), unknown (b.),
(dr.).

Jam session at William Henry Apartments, Harlem, New
York City.

*Bernie's Tune (aaba - 32 - D minor)

tape

Fragment of Parker 28 + 2 x 32. (cut) Albany ca.

24 + 32. (cut) Parker-tenor 4s (several cuts).

Theme ca. 12, Parker 8, theme 8.

Indiana/Donna Lee (fast - aba'c - 32 - A flat)

tape

Theme fragment ca. 22. Parker 2 + 5 x 32 + 1. (cut).

Parker ca. 8 + 3 x 32. (cut) Donna Lee theme ca. 16.

Out of Nowhere (abab' - 32 - G)

tape

Theme fragment ca. 24. Parker 1 (cut) + ca. 24 +

2 x 32. (cut) Theme 28. Coda 4. ~

Half Nelson (aaba - 32 - C)

tape

Theme fragment ca. 16. (cut) Parker ca. 3 x 32.

(cut) Theme ca. 16.

Fine and Dandy (fast - abab' - F)

tape

Theme fragment ca. 18. Parker 2 + 5 x 32. (cut)

Parker ca. 24 + 4 x 32. Theme w. Parker fills 32.

Little Willie Leaps (All God's Children Got Rhythm -

abab' - 32 - F)

tape

Fragment of Parker ca. 30 + 6 x 32. (cut) Parker ca.

19 + 4 x 32. (cut) Parker 28 + 2 x 32. Parker-

Rodney 4s for 16, theme 14.

All the Things You Are (aa'ba'' - 36 - A flat)

tape

Albany intro. 8. Theme w. Parker fills 16, Parker 8,

theme w. Parker fills 12. Parker 4 x 36. (cut)

Parker 36 + ca. 20 (cut). Parker 2 x 36. (cut)

Theme ca. 4, Parker 8, theme w. Parker fills 10.

Coda 8.

unknown titles (two pieces)

tape

Parker fragments of choruses; numerous tape splices.

Cherokee (fast - aaba -65 - B flat)

tape

Fragment of Parker ca. 36 + 64. Theme 2. Parker fills 32, Parker 16, theme w. Parker fills 16.

Scrapple from the Apple (fast - Honeysuckle Rose w.

I Got Rhythm b - aaba - 32 - F)

tape

Intro. 14. Theme 16, Parker 8, theme 8. Parker 4 x 32. (cut) Parker 3 x 32. Rodney ca. 10 (cut). Parker ca. 16 + 3 x 32 + 2. Rodney 30. Theme 16, rhythm section 8, theme 8.

Star Eyes (aaba' - 36 - E flat)

tape

Albany intro. 8. Rodney theme w. Parker fills 16, Parker 8, Rodney theme w. Parker fills 12. Parker 4 x 36. (cut) Theme ca. 20.

2/14/50 - PARKER, Red Rodney (tpt.), J.J. Johnson (trb.), Al Haig (p.), Tommy Potter (b.), Roy Haynes (dr.). Birdland night club, New York City.

First set

Hot House (What Is This Thing Called Love - aaba - 32 - C)

tape

Theme fragment ca. 28. Parker 3 x 32. (cut) Parker-Rodney-Johnson 4s for 32. Theme 16, Roach 8, theme 8.

*Out of Nowhere (abab' - 32 - G)

tape

Parker 31 + 32. (cut) Parker theme fragment ca. 14. Coda 4.

Visa (blues - 12 - C); Fifty-Second Street Theme

(aaba - C)

tape

Theme 2 x 12. Parker 5 x 12. (cut) Parker-Rodney-Johnson 4s for 3 x 12. Fifty-Second Street Theme 32. Coda 2.

Second set

Anthropology (I Got Rhythm - aaba - 32 - B flat)

tape

Theme 32. Parker 4 x 32. (cut) Parker-Rodney-Johnson 4s for 3 x 32. Allen's Alley theme 16, Haynes 8, theme 7.

What's New (slow -aaa'a - 32 - E flat)

tape

Parker theme 32. (cut) Parker 6. Coda 4.

Half Nelson (abab' - 32 - F)
tape
Theme 30. Parker 2 + 3 x 32. (cut) Parker-Rodney-
Johnson 4s for 2 x 32. Theme 30.

Yesterdays (slow aa' - 32 - D minor)
tape
Parker fragment 15. Coda 4.

Fifty-Second Street Theme II (fast - I Got Rhythm w.
Honeysuckle Rose bridge - aaba - 32 - C)
tape
Fragment of intro. 2. Theme 32. Parker 32. Second
theme 16, Haynes 8, theme 8. Coda 2.

Third set

Fifty-Second Street Theme III
tape
fragment of Parker-Rodney-Johnson 4s ca. 8 + 32.
Second theme 16, Haynes 8, theme 8. Coda 2.

Dizzy Atmosphere (I Got Rhythm w. diff b - aaba - 32 -
A flat)
tape
Band intro. 18. Theme 32. Parker 3 x 32. (cut)
Parker-Rodney-Johnson 4s for 3 x 32. Second theme
32. Coda 16.

Perdido (aaba - 32 - B flat)
tape
Fragment of second theme ca. 15, Parker 8, second
theme 8. Inter. 8. Parker 2 x 32 + 1. (cut) Rodney-
Johnson-Parker 4s for 2 x 32. Second theme 16,
Potter 8, second theme 8.

I Can't Get Started (aaba - 32 - C)
tape
Parker fragment 14. (cut) Parker 8, theme 6. Coda 4.

Allen's Alley II
tape
Theme fragment 27. Parker 1 + 3 x 32. (cut) Parker-
Rodney-Johnson 4s for 3 x 32. Theme 16, Haynes 8,
theme 7.

Fifty-Second Street Theme IV
tape
Intro. 4. Theme 32. Parker 32. Second theme 16,
Haynes 8, theme 8. Coda 2.

Fourth set

Slow Boat to China (abac - 32 - E flat)
tape
Fragment of Parker theme ca. 30. Parker 2 x 32. (cut)
Parker-Rodney-Johnson 4s for 2 x 32. Theme 32. Coda 4.

Night in Tunisia (aaba - 32 - D minor)

tape

Theme 32. Inter. 12. Parker 4 + 2 x 32. (cut) Theme fragment 10. Free-rhythm coda 4.

Fifty-Second Street Theme V

tape

Intro. 2. Theme 32. Parker 2 x 32. Second theme 16, Haynes 8, theme 8. Coda 2.

2/18/50 - PARKER, Rodney, Haig, Potter, Haynes (see 2/14/50).
St. Nicholas Arena, New York City.

Fifty-Second Street Theme I (fast - I Got Rhythm w.

Honeysuckle Rose b - aaba - 32 - C)

Jazz Workshop JWS 500, others

Intro. 4. Theme 8. Coda 2.

Ornithology (How High the Moon - aa' - 32 - G)

similar issues

Theme 30. Parker 2 + 3 x 32. (cut) Parker-Rodney 4s for 32. Theme 30.

I Didn't Know What Time It Was (aaba' - 36 - E flat)

similar issues

Parker theme 36. Parker 36. (cut) Parker 8, Rodney theme w. Parker fills 12. Coda 4.

Embraceable You (slow - abac - 32 - F)

similar issues

Parker 32. (cut) Parker 8, theme 6. Coda 4.

Scrapple from the Apple (Honeysuckle Rose w. I Got

Rhythm b - aaba - 32 - F)

similar issues

Haynes intro. 8. Theme 16, Parker 8, theme 8. Parker 3 x 32. (cut) Parker 16 + 32. (cut) Parker-Rodney 4s for 32. Theme 16, Haynes 8, theme 8. Coda 8.

Hot House (What Is This Thing Called Love - aaba - 32 - C)

similar issues

Theme 32. Parker 3 x 32. (cut) Parker-Rodney 4s for 32. Theme 16, Haynes 8, theme 8.

Now's the Time (blues - 12 - F)

similar issues

Theme 2 x 12. Parker 7 x 12. (cut) Parker-Rodney 4s for 5 x 12. Theme 2 x 12.

Visa (blues - 12 - C)

similar issues

Theme 2 x 12. Parker 6 x 12. (cut) Parker-Rodney 4s for 3 x 12. Theme 2 x 12.

Star Eyes (aaba' - 36 - E flat)
 similar issues
 Parker theme 36. Parker 36. Parker theme 16, Parker 8, Parker and Rodney theme 12.

Confirmation I (aaba - 32 - F)
 similar issues
 Theme 32. Parker 2 x 32. Parker-Rodney 4s for 32.
 Theme 32.

Out of Nowhere (abab' - 32 - G)
 similar issues
 Parker 2 x 32. Parker 8, theme 6. Coda 4.

What's New (slow - aaa'a - 32 - E flat)
 similar issues
 Parker 32. (cut) Parker theme 8, Rodney theme 6.
 Coda 4.

Smoke Gets in Your Eyes (slow - aaba - 32 - E flat)
 similar issues
 Parker theme 16 (cut). Parker 16 + 24, Rodney theme w. Parker fills 6. Coda 4.

I Cover the Waterfront I (aaba - 32 - E flat)
 similar issues
 Fragment of Parker 15. (cut) Parker 8, theme 6.
 Coda 4.

Fifty-Second Street Theme II
 similar issues
 Intro. 6. Theme 32. Parker 32. Second theme 16, Haynes 8, theme 8. Coda 2.

Perdido (aaba - 32 - B flat)
 tape
 Second theme 16, Parker 8, second theme 8. Inter. 8.
 Parker 2 x 32. (cut) Parker-Rodney 4s for ca. 28.
 Second theme 16, Potter 8, second theme 8.

I Can't Get Started (slow - aaba - 32 - C)
 tape
 Fragment of Rodney ca. 3, Parker 16 (incomplete).

Fifty-Second Street Theme IV
 tape
 Fragment of Parker ca. 8 + 3 x 32 + 1. (cut) Parker-Rodney 4s for 32. Second theme 16, Haynes 8, theme 8.
 Coda 2.

Anthropology (fast - I Got Rhythm - aaba - 32 - B flat); Fifty-Second Street Theme V (C)
 tape
 Theme fragment ca. 30. Parker 4 x 32 + 1. (cut) C:
 Fifty-Second Street Theme 16, Parker 8, Fifty-Second Street Theme 8. Coda 2.

Groovin' High (Whispering - aa' - 32 - E flat)

tape

Intro. 6. Theme 30. Parker 2 + 3 x 32 + 1 (cut)

Parker-Rodney 4s for 2 x 32. Theme 32.

Fifty-Second Street Theme VI

tape

Intro. fragment ca. 2. Theme 32. Coda 2.

Cheryl (blues - 12 - C)

tape

Theme 1 + 2 x 12. Parker 6 x 12 + 2. (cut) Parker-Rodney 4s for 2 x 12. Theme 2 x 12.

I Cover the Waterfront II

tape

Fragment of Parker ca. 16. (cut) Parker 8 , theme 6.
Free-rhythm coda 4.

Fifty-Second Street Theme VII

tape

Intro. fragment 2. Theme 8. Coda 2.

Confirmation II

tape

Theme 32. Parker 2 x 32 + ca. 4 (cut). Parker-Rodney 4s for ca. 30. Theme 16, Haynes 8, theme 8.

ca. 3/50 - GENE ROLAND (arr., cond.), Miles Davis, Kenny Dorham, Dizzy Gillespie, Al Porcino, Red Rodney, 3 others (tpts.), Eddie Bert, Jimmy Knepper, 4 others (trb.), Joe Maini, Charlie Kennedy, Charlie Parker (altos), Al Cohn, Don Lanphere, Billy Miles, Zoot Sims (tenors), Gerry Mulligan, Bob Newman (baris.), Sam Herman (g.), Buddy Jones (b.), Phil Arabia, Charlie Perry (dr.).

Recording studio, New York City.

Unknown title (Parker plus rhythm section only)

tape

Stardust, take 1 (slow - abac - 32 - D flat)

tape

Fragment of tenor ca. 1, Parker 8, band and Parker 6. Coda 3.

Stardust, take 2

tape

same as take 1

Stardust, take 3

tape

Band 32. Tenor 16, Parker 8, band and Parker 6.
Coda 3.

- It's a Wonderful World, take 1 (aa'ba - 16 - E flat?)
 tape
 Fragment of piano ca. 12. Tenor 16. Band theme
 16 + 8 (incomplete).
- It's a Wonderful World, take 2
 tape
 Band theme 16 + 14 (incomplete).
- It's a Wonderful World, take 3 (E flat?, A flat?)
 tape
 Tenor 16. Band theme 3 x 16. New key: Band and
 Parker 16. Band 1 (incomplete).
- It's a Wonderful World, take 4 (E flat?, A flat?, E
 flat?)
 tape
 Piano and trumpet 16. Tenor 16. Band theme 3 x 16.
 New Key: Band and Parker 16. Original key: Band 2 x
 16. Tenor 16. Band theme 8.
- unknown title (Parker plus rhythm section only - fast -
 F?)
 tape
 Fragment of piano intro. ca. 9. Parker ca. 26
 (incomplete).
- Just You, Just Me (aaba - 32 - G?)
 tape
 Piano intro. 4. Band 30. Inter. 4. Band and tenor
 32. Trombone 31 (incomplete).
- ca. 3-4/50 - PARKER, Hank Jones (p.), Ray Brown (b.),
 Buddy Rich (dr.).
 Recording studio, New York City.
- Star Eyes, take 4 (aaba' - 36 - E flat)
 Norgran MGN 1035, Verve MGV 8009, others
 Parker intro. 4. Parker theme 36. Parker 36. Jones
 24, Parker theme 11. Parker coda 3.
- Blues, take 12 (blues - 12 - B flat)
 Verve MGV 8009, others
 Rich intro. 4. Parker theme 12. Parker 4 x 12.
 Jones 3 x 12. Rich 12. Parker 3 x 12. Coda 24.
- I'm in the Mood for Love, take 2 (aaba - 32 - D flat)
 same issues as Blues
 Jones intro. 5. Parker theme 32. Parker 16, Jones 8,
 Brown 8. Parker theme 15. Coda 8.
- 5-7/50A - PARKER, Dorham, Haig, Potter, Haynes (see 2/14/50).
 Cafe Society night club, New York City.

Fifty-Second Street Theme I (fast - I Got Rhythm w.
Honeysuckle Rose b - aaba - 32 - C)
Klacto MG 101, Odeon EOR 9015C
Intro. 4. Theme 12, Parker 12, theme 8.

Just Friends I (abab' - 32 - A flat)
same issues
Haig intro. 3. Parker theme 1 + 32. Parker 32.
Dorham 32. Haig 16, Parker 16.

April in Paris I (aa'ba'' - 32 - B flat)
same issues
Haig intro. 3. Parker theme 1 + 32. Dorham theme 32.
Haig 16, Parker theme 14. Coda 4.

Just Friends II
tape

April in Paris II
tape

Bewitched (slow - aaba - 32 - C); Summertime (slow -
aa' - 16 - F minor)
Klacto MG 101, Odeon EOR 9015C
Fragment of Parker theme 38. Haig mod. 2. Parker
Summertime theme 16. Parker 16. Dorham 2 x 16.

I Cover the Waterfront (aaba - 32 - E flat); Gone with
the Wind (abac - 32 - E flat)
same issues
Haig intro. 4. Dorham 32. Gone with the Wind: Haig
theme 16, Parker theme 14. Free-rhythm coda 2.

Easy to Love (abac - 32 - A flat)
same issues
Haig intro. 8. Parker theme 32. Parker 32 + 1.
Dorham 31 + 32. Haig 32. Parker 32.

Fifty-Second Street Theme II
same issues
Intro. 4. Theme 8. Coda 2.

Just Friends III and April in Paris III are rumored
to exist.

5-7/50B - Kenny Dorham (tpt.), Tony Scott (clar.), Charlie
Parker (alto), Dick Hyman (p.), unknown (g.), Leonard
Gaskin? (b.), Irv Kluger? (dr.).
Jam session, Cafe Society night club, New York City.

Moose the Mooche (I Got Rhythm - aaba - 32 - B flat)
Bombasi 11-235
Hyman intro. 6. Dorham theme 16, Dorham 8, Dorham
theme 8. Dorham 3 x 32. Hyman 32. Scott 4 x 32.
Dorham-Scott-Kluger 4s for 32. Dorham 4, Scott 4,
Kluger 4, Parker 4, Parker 16 + 32. Theme 32. Coda 4.

Fifty-Second Street Theme (fast - C)

same issue

Intro. 4. Theme 8. Coda 2.

ca. 5-7/50C - TONY SCOTT (clar.), Charlie Parker (alto),
Brew Moore (tenor), Dick Hyman (p.), Chuck Wayne? (g.),
Leonard Gaskin (b.), Irv Kluger (dr.).
Probably Cafe Society night club, New York City.

*Lover Come Back to Me (aaba' - 64 - A flat)

tape

Fragment of Kluger intro. ca. 7. Scott 62. Parker
2 + 3 x 64 + 1. Hyman 63 + 64. Wayne 2 x 64 (spliced
in second chorus). Moore 2 x 64. Scott 2 x 64
(spliced in second chorus). Kluger 8, Parker-Kluger
4s for 56. Collective improvisation 16.

Fifty-Second Street Theme (fast - I Got Rhythm w.

Honeysuckle Rose b - aaba - 32 - C)

tape

Theme 16, Parker 8, theme 8. Parker 3 x 32. Second
theme 16, Kluger 8, theme 8. Coda 2.

ca. early 1950s? - Parker (alto), unknown Afro-Cuban band.
Birdland night club?, New York City.

Reminiscing at Twilight (aaba - 32 - E-flat minor, B-
flat minor, E-flat minor)

tape

Fragment of intro. ca. 2. Band theme 32. Mod. 4.
Trombone 16, sax theme 8, trombone 8. Trombone mod.
4. Alto theme 8. Coda 4.

Mambo Fortunado (1-measure ostinato - F Mixolydian-
Phrygian)

Rich AX-120

Fragment of piano intro. 7. Band themes 46. Piano
50. Band themes 18. Parker 66. Band themes 49.

Lament for the Congo (4-measure ostinato - C minor)

Rich AX-120

Piano intro. 3. Piano 16. Band 8. Piano 28. Trumpet
28. Parker 56. Parker coda 1.

6/6/50 - PARKER, Dizzy Gillespie (tpt.), Thelonious Monk
(p.), Curley Russell (b.), Buddy Rich (dr.).
recording studio, New York City.

Bloomdido, take 4 (blues - 12 - B flat)

Mercury/Clef 11058, Verve MGV 8006, others

Monk-Rich intro. 8. Theme 2 x 12. Parker 4 x 12.

Gillespie 3 x 12. Monk 2 x 12. Rich 2 x 12. Theme
2 x 12.

- *An Oscar for Treadwell, take 3 (I Got Rhythm, aaba - 32 - C)
Verve VLP 9078, MG V 8006, others
Monk intro. 8. Theme 16, Parker 8, theme 8. Parker 2 x 32. Gillespie 2 x 32. Rich 8, theme 8.
- *An Oscar for Treadwell, take 4
Mercury/Clef 11082, Verve MG V 8006, others
same as take 3
- *Mohawk, take 3 (blues - 12 - B flat)
Verve VLP 9078, MG V 8006, others
Monk intro. 4. Theme 2 x 12. Parker 4 x 12. Gillespie 3 x 12. Monk 12. Russell 12. Theme 12.
- *Mohawk, take 6
Mercury/Clef 11082, Verve MG V 8006, others
same as take 3
- My Melancholy Baby, take 2 (abac - 32 - E flat)
Mercury/Clef 11058, Verve MG V 8006, others
Monk intro. 7. Parker theme 1 + 32. Gillespie 32.
Monk 15, Parker 15. Coda 4.
- Leap Frog, take 4 (fast - aaba - 32 - F)
Verve VLP 9078, MG V 8006, others
Rich intro. 4. Parker 32. Gillespie 32. Parker-Gillespie 4s for 2 x 32. Rich-Parker-Gillespie 4s for ca. 26 - incomplete
- Leap Frog, take 6
Mercury/Clef 11076, Verve MG V 8006, others
same as take 4 except Rich-Parker-Gillespie 4s for 2 x 32. Rich coda 4.
- *Relaxin' with Lee, take 2 (Stompin' at the Savoy - aaba - 32 - D flat, D, D flat)
Verve VLP 9078, MG V 8006, others
Russell intro. 4. Parker 32. D: Gillespie 32. D flat: Monk 32. Parker 32. Gillespie 16, Rich 8, theme 8.
- *Relaxin' with Lee, take 3 (D flat)
Mercury/Clef 11076, Verve MG V 8006, others
Monk intro. 4. Parker 32. Gillespie 32. Monk 32. Rich 8, theme 8.
- 6/30/50 - PARKER, Fats Navarro (tpt.), Bud Powell (p.), Curley Russell (b.), Art Blakey (dr.), unknown female (vcl.)
Birdland night club, New York City.
- Out of Nowhere (abab' - 32 - G)
tape
Fragment of Navarro intro. ca. 6. Navarro theme 32. Navarro 32. Parker 2 x 32. Haig 2 x 32. Navarro 8, Parker 8, theme 16.

Embraceable You (slow - abac - 32 - D?).
tape

Fragment of Powell intro. ca. 3. Parker 32. unknown
female 32. Navarro theme 16, unknown female with
Navarro and Parker fills 14. Coda 4.

Cool Blues (blues - 12 - C)

Jazz Cool JC 101, others

Theme 12. Parker 8 x 12 + 1. Navarro 11 + 7 x 12.

Blakey-Parker-Navarro 4s for 2 x 12. Theme 2 x 12.

Fifty-Second Street Theme I (fast - I Got Rhythm w.

Honeysuckle Rose b - aaba - 32 - C)

same issues

Parker intro. 4. Theme 32. Parker 3 x 32. Second
theme 16, Blakey 8, theme 8. Coda 2.

Move (fast - aaba - 32 - B flat)

same issues

Powell intro. 8 (missing from disc issues). Navarro
theme 32. Navarro 2 x 32. Parker 6 x 32. Parker-
Navarro 4s for 2 x 32. Theme 16, Parker 8, theme 8.

Fifty-Second Street Theme II

tape

*Street Beat or Riff tide (I Got Rhythm - aaba - 32 -
A flat)

Jazz Cool JC 102, others

Powell intro. 8. Navarro theme 30. Navarro 2 +
4 x 32. Parker 6 x 32. Powell 3 x 32. Parker-
Navarro 4s for 3 x 32. Theme 16, Parker 8, theme 8.

Fifty-Second Street Theme III

tape

Perdido (aaba - 32 - B flat)

Jazz Cool JC 102, others

Fragment of second theme 8, Parker 8, second theme 8.
Parker 3 x 32. Navarro 3 x 32. (cut) Powell 32.
Parker-Navarro 4s for 32. Second theme 16, Blakey 8,
second theme 8.

*'Round Midnight (slow - aaba - 32 - E flat minor)

Jazz Cool JC 101, others

Parker intro. 8. Parker theme 32. Powell 31. Parker
coda 6 (incomplete)

Dizzy Atmosphere (fast - I Got Rhythm w. diff. b -
aaba - 32 - A flat)

tape

Fragment of band intro. ca. 20. Theme 32. Parker
5 x 32. Navarro 3 x 32. Powell 5 x 32. Parker-
Blakey-Navarro 4s for 2 x 32. Theme 16, Parker 8,
theme 8. Coda 16.

This Time the Dream's on Me (aaba - 32 - F)

tape

Parker theme 30. Parker ~~2 + 32 + 1. Powell 31 +~~
2 x 32. Parker-Blakey 4s for 32. Parker theme 32.

Little Willie Leaps (fast - All God's Children Got

Rhythm - abab'-32 - F)

tape

Theme 30. Parker 2 + 5 x 32 + 1. Navarro 31 + 32.
Powell 3 x 32 + ca. 15 (cut). Parker-Navarro 4s for
ca. 9. Theme 32.

Fifty-Second Street Theme IV

tape

Intro. 4. Theme 16. Coda 2.

I'll Remember April (aba - 48 - G)

tape

Fragment of Powell intro. ca. 6. Parker theme 16,
Parker 16, Parker theme 16. Parker 2 x 48. Powell
3 x 48. Parker-Blakey 4s for 2 x 48. Parker theme 16,
Parker 16, Parker theme 16. Coda 11.

Fifty-Second Street Theme V

tape

Intro. 4. Theme 16, Parker 8, theme 8. Parker 2 x 32.
Second theme 16, Blakey 8, theme 8. Coda 2.

*Ornithology (How High the Moon - aa' - 32 - G)

Jazz Cool JC 101, others

Powell intro. 4. Theme 30. Parker 2 + 4 x 32. Navarro
3 x 32. Powell 3 x 32. Parker-Navarro 4s for 2 x 32.
Theme 32.

Summer 1950 - PARKER, Bernie Leighton (p.), Ray Brown (b.),
Buddy Rich (dr.).

unknown location, probably New York City.

*I Can't Get Started (aaba - 32 - C)

S.C.A.M. JPG 1

Leighton intro. 4. Parker theme 2 x 32. Leighton
32. Parker 14. Free-rhythm coda 4.

7/5/50 - PARKER, Joseph Singer (Fr. hn.), Edwin C. Brown
(ob., Eng. hn.), Sam Caplan, Howard Kay, Harry Melinkoff,
Sam Rand, Zelly Smirnoff (vlins.), Isadore Zir (vla.),
Maurice Brown (cello), Verley Mills (harp), Bernie
Leighton (p.), Ray Brown (b.), Buddy Rich (dr.), Joe
Lippman (arr., cond.).

Recording studio, New York City.

Dancing in the Dark, take 5 (abab' - 32 - E flat, F,
E flat)

Mercury/Clef 11068, Verve MGV 8003, others

Orch. intro. 8. Parker theme 16, orch. theme 8,

Dancing in the Dark (continued)

Parker theme 8. Orch. mod. 7. Parker 1 + 32. E flat: Leighton 8, Parker 8. Parker coda 4.

Out of Nowhere, take 2 (abab' - 32 - G, F, G)

Mercury/Clef 11070, Verve MG V 8004, others
Orch. intro. 8. Parker theme 16, orch. theme 8,
Parker 7. Orch. mod. 3. Leighton 8, Parker 8,
Leighton 8, orch. 6. G: Parker 2 + 16. Parker coda 4.

Laura, take 3 (slow - abab' - 32 - C, A flat, C)

Mercury/Clef 11068, Verve MG V 8003, others
Orch. intro. 5. Parker theme 8, orch. theme 8,
Parker theme 14. A flat: Orch. theme 8, Parker theme
8, C: Parker theme 14. Orch. coda 5.

East of the Sun, take 4 (abab' - 36 - F, E flat, F)

Mercury/Clef 11070, Verve MG V 8004, others
Orch. intro. 8. Parker theme 16, orch. theme 8,
Parker theme 12. Orch. mod. 4. Orch. theme 16,
Parker 8, orch. theme 8, Parker theme 4. Parker
mod. 2. Parker 20. Coda 4.

They Can't Take That Away from Me, take 2 (aaba' - 36 - E flat, F, E flat)

Mercury/Clef 11071, Verve MG V 8004, others
Leighton and Parker intro. 8. Parker theme 16,
orch. theme 7, Parker theme 11, Orch. mod. 8.
Leighton 16, Parker 8, orch. theme 4, Parker theme
8. E flat: Parker 8. Coda 4.

Easy to Love, take 4 (abac - 32 - G, F, G)

Mercury/Clef 11072, Verve MG V 8004, others
Orch. and Parker intro. 4. Parker theme 15, orch.
theme 9, Parker theme 8. Orch. mod. 2. Orch. theme 8,
Parker theme 8, Parker 8, orch. theme 8. G: Parker
15, orch theme 8, Parker theme 9. Parker coda 4.

I'm in the Mood for Love, take 2 (aaba - 32 - D flat, B flat, D flat)

Mercury/Clef 11071, Verve MG V 8004, others
Orch. intro. 5. Parker theme 1 + 16, orch. theme 8,
Parker theme 8. Orch. mod. 4. Leighton 15, Parker 9,
orch. theme 8. Orch. mod. 2. Parker theme 16. Coda 4.

I'll Remember April, take 2 (aba - 48 - G)

Mercury/Clef 11072, Verve MG V 8004, others
Orch. intro. 6. Parker theme 16, orch. theme 16,
Parker theme 16. Leighton 7, Parker theme 25. Coda 3.

8/23/50 - PARKER, probably Tommy Mace (oboe), Sam Caplan,
Al Feller, Stan Kraft (vlns.), Dave Uchitel (vla.),
Bill Bundy (cello), Wallace McManus (harp), Al Haig
(p.), Tommy Potter (b.), Roy Haynes (dr.), Jimmy Mundy
(arr.).

Apollo Theater, New York City.

Easy to Love (abac - 32 - G)

tape

Orch. intro. 8. Parker theme 16, Orch. theme 8,
Parker theme 6. Orch. inter. 5. Parker 1 + 16,
Orch. theme 8, Parker theme 6. Coda 5.

ca. Autumn 1950 - PARKER, strings, oboe, rhythm; personnel
probably similar to that of 8/23/50.
Apollo Theater, New York City.

First set

Repetition I (aba' - 24 - D flat)

Saga ERO 8006

Orch. intro. 11. Parker theme 1 + 8, orch. theme 7,
Parker theme 9. Parker-orch. inter. 8 + 23. Parker
8 + 24. Parker free-rhythm coda 2.

April in Paris I (aa'ba'' - 32 - B flat, C)

same issue

Orch. intro. 4. Parker theme 24, orch. theme w.
Parker fills 6. Orch. mod. 8. Piano 16, Parker theme
14. Coda 4.

Easy to Love I (abac - 32 - G)

tape

Orch. intro. 6. Parker theme 16, orch. theme 8,
Parker theme 6. Orch. inter. 6. Parker 16, orch.
theme 8, Parker theme 6. Coda 5.

*What Is This Thing Called Love I (aaba - 32 - C, D)

Saga ERO 8006

Orch. intro. 8. Parker theme 16, orch. theme 15.
Parker 1 + 32. D. Orch. theme 16, piano 8, orch.
theme 7. Parker 1 + 32. Coda 6.

Second set

Repetition II

tape

same as Repetition I

April in Paris II

tape

Orch. intro. 4. Parker theme 24, orch. theme w.
Parker fills 6. Orch. mod. 1 (cut) Parker theme 14.
Coda 4.

Easy to Love II

tape

Orch. intro. 6. Parker theme 16, orch. theme 8,
Parker theme 6. Orch. inter. 6. Parker 16, orch.
theme 3 (cut) Parker theme 6. Coda 5.

What Is This Thing Called Love II

tape

Strings intro. 8. Parker theme 16, orch. theme 15.

Parker 1 + 32. D: Orch. theme 2 (cut) Parker 32.

Coda 6.

I Cried for You (aba'ca - 40 - B flat) - add Sarah

Vaughan (vcl.).

tape

Fragment of Vaughan ca. 4. Parker ca. 16 (incomplete)

Third set

Repetition III

tape

same as in first set

April in Paris III

tape

same as in second set except for fade-out at end.

Easy to Love III

tape

same as in first set except for fade-out at end.

What Is This Thing Called Love III

tape

same as in second set except coda ca. 5 (fade-out at end).

Fourth set

What Is This Thing Called Love IV

tape

Easy to Love IV

tape

What Is This Thing Called Love V

tape

April in Paris IV

tape

Easy to Love V

tape

9/16/50 - PARKER; personnel as for 8/23/50 except Ted Bloom, Stan Karpenia (vlins.) replace Feller and Kraft. Concert, Carnegie Hall, New York City.

*What Is This Thing Called Love

Norgran EPN 3501-2, Verve MGV 8001, others

same arrangement as in ca. Autumn 1950

April in Paris

same issues plus Verve VSP 38

same arrangement as in ca. Autumn 1950

Repetition

same issues as What Is This Thing Called Love
same arrangement as in ca. Autumn 1950

Easy to Love

same issues
same arrangement as in ca. Autumn 1950

Rocker (aa'bca' - 46 - C)

same issues
Piano intro. 4. Orch. theme 18, Parker theme 18,
Orch. theme 10. Parker (using I Got Rhythm chords)
2 x 32. Orch. theme 18, Parker theme 18, orch.
theme 10.

9/50 - JAZZ AT THE PHILHARMONIC ALL STARS: probably Harry
Edison (tpt.), Charlie Parker (alto), Coleman Hawkins
(tenor), Flip Phillips (tenor), Hank Jones (p.), Ray
Brown (b.), Buddy Rich (dr.), Ella Fitzgerald (vcl.).
motion picture studio?, New York City

Body and Soul
unissued

10/50 - PARKER, Coleman Hawkins (tenor), Hank Jones (p.),
Ray Brown (b.), Buddy Rich (dr.).
recording studio (motion picture studio?), New York
City.

Celebrity (I Got Rhythm - aaba - 32 - B flat)

Verve MGV 8002, others
Rich intro. 4. Parker 32. Rich 32. Parker 32.

Ballade (slow - I Got It Bad - aaba - 32 - F)

same issues
Jones intro. 4. Hawkins 16, Parker 16, Hawkins 16.

11/22/50 - PARKER, Rolf Ericson (tpt.), Gosta Theselius
(p.), Thore Jederby (b.), Jack Noren (dr.).
Amiralen dance hall, Malmo, Sweden.

Anthropology (I Got Rhythm - aaba - 32 - B flat)

Oktav OKTLP 164, others
Theme 32. Parker 3 x 32. Ericson 3 x 32. Theselius
2 x 32. Parker-Ericson 4s for 2 x 32. Theme 32.
Theselius coda 2.

Cheers (I Got Rhythm w. Honeysuckle Rose b - aaba -
32 - B flat)

same issues
Theselius intro. 8. Theme 16, Parker 8, theme 6.
Parker 2 + 3 x 32 + 2, Ericson 30 + 2 x 32. Theselius
2 x 32. Parker 32. Theme 15, Parker 9, theme 6.

- Lover Man (aaba - 32 - D flat)
 same issues
 Theselius intro. 4. Parker theme 32 + 14. Free-rhythm coda 4.
- Cool Blues (blues - 12 - C)
 same issues
 Fragment of Ericson ca. 5 x 12 + 1. Theselius 11 + 4 x 12. Parker-Ericson 4s for 3 x 12. Theme 2 x 12.
- 11/24/50A - PARKER, Ericson, Theselius, Jederby, Noren (see 11/22/50).
 Folkets Parker, Halsingborg, Sweden.
- Anthropology (I Got Rhythm, aaba - 32 - B flat)
 Sonet SLP 27, others
 Jederby intro. 4. Theme 32. Parker 3 x 32. Ericson 4 x 32. (cut) Parker-Ericson 4s for 2 x 32. Theme 32.
- *Scrapple from the Apple (Honeysuckle Rose - aaba - 32 - F)
 same issues
 Theselius intro. 4. Theme 16, Parker 8, theme 8. Parker 3 x 32. Ericson 3 x 32. Parker 32. Parker-Ericson 4s for 32. Theme 16, Parker 8, theme 8.
- *Embraceable You (abac - 32 - F)
 same issues
 Theselius intro. 8. Parker 32 + 30. Parker free-rhythm coda 8.
- *Cool Blues (blues - 12 = C)
 same issues
 Theselius intro. 8. Theme 12. Parker 5 x 12 + 2. Ericson 10 + 6 x 12. Parker-Ericson 4s for 4 x 12. Theme 2 x 12.
- Star Eyes (aaba' - 36 - E flat)
 same issues
 Theselius intro. 4. Parker theme 36. Parker 36. Theselius 6 (incomplete).
- All the Things You Are (aa'ba'' - 36 - A flat)
 same issues
 Fragment of Theselius intro. 7. Parker 2 x 36. Ericson 2 x 36. (cut) Parker 34. Coda 8.
- Strike Up the Band (aa'ba'' - 32 - B flat)
 same issues
 Ericson theme w. Parker fills 30. Parker 2 + 3 x 32. Ericson 4 x 32. Theselius 4 (incomplete).
- 11/24/50B - PARKER, Rowland Greenberg (tpt.), Gosta Theselius (tenor), Lennart Nilsson (p.), Thore Jederby (b.), possibly Jack Noren (dr.).
 A restaurant, Halsingborg, Sweden.

- *Body and Soul (aaba - 32 - D flat)
 - Sonet SLP 27, others
 - Fragment of Parker 21 + 2 x 32. Parker and Ericson 32.
- Fine and Dandy (fast - abab' - 32 - F)
 - same issues
 - Theselius intro. 4. Parker 5 x 32 (cut). Parker 3 x 32. Parker-Ericson 4s for 2 x 32. Greenberg theme w. Parker fills 32.
- How High the Moon (aa' - 32 - G)
 - same issues
 - Parker theme 32. Parker 3 x 32. Ornithology theme 32.
- late 11/50 - CHARLIE PARKER (alto), Maurice Maulford band; personnel unknown.
Radiodiffusion Francaise broadcast, Paris.
- Ladybird (abab' - 32 - C)
 - Yard CP 3
 - Band theme 31. Parker 1 + 3 x 32. Band 16.
- ca. 12/50 - PARKER, Red Rodney (tpt.), Kenny Drew (p.), Curley Russell (b.), Art Blakey (dr.).
Birdland broadcast, New York City.
- Jumping with Symphony Sid (blues - 12 - B flat)
 - tape
 - Theme fragment ca. 2 x 12. Parker 12 + 4 (under announcements).
- Anthropology (I Got Rhythm - aaba - 32 - B flat)
 - tape
 - Theme 32. Parker 2 x 32. Rodney 3 x 32. Drew 2 x 32. Parker-Blakey-Rodney 4s for 32. Theme 32.
- Embraceable You (slow - abac - 32 - F)
 - tape
 - Drew intro. 4. Parker 32. Rodney 32. Drew 32. Russell 16, Rodney theme w. Parker fills 14. Coda 4.
- Cheryl (blues - 12 - C)
 - tape
 - Theme 1 + 2 x 12. Parker 4 x 12. Rodney 5 x 12. Drew 5 x 12. Parker-Blakey-Rodney 4s for 2 x 12. Theme 2 x 12 (ca. 8-measure gap in middle).
- Salt Peanuts (fast - I Got Rhythm - aaba - 32 - F)
 - tape
 - Intro. 20 (ca. 4-measure gap in middle). Theme 32. Band-Blakey inter. 8 + 8. (ca. 16-measure gap), Parker ca. 8. Rodney and Parker (vcl.) theme 8. Drew-band inter. 8 + 8. Drew 32 + 30. Parker 2 + 2 x 32. Inter. 6. Rodney 4 + 2 x 32. Blakey 80. Coda 8.

Jumping with Symphony Sid

tape

Theme 12. Collective improvisation 2 x 12 (under announcements).

12/21/50 - MACHITO (maracas), Mario Bauza, Frank "Paquito" Davilla, Harry Edison, Al Stewart, Bob Woodlen (tpts.), Gene Johnson, Freddie Skerrit, Charlie Parker (altos), José Madera, Flip Phillips (tenors), Sol Rabinowitz (bari.), Leslie Johnkins (p.), René Hernández (p.), Roberto Rodríguez (b.), Buddy Rich (dr.), José Manguel (bongos), Rafael Miranda, Chano Pozo (congas), Umbaldo Nieto (timbales), Chico O'Farrill (arr., cond.).
Recording studio, New York City.

Mambo, take 2 (irregular form - F, G)

Clef MGC 505, Verve MG 8073, Jax 7000, others
Band intro. 25. Band theme 32. Parker 2 + 32. Band 4, Parker 4, Band 4, Parker 8, band 24. Piano 28, band 22. Phillips cadenza. Slower and in G: Band and Phillips 10 + 1 in free rhythm + 15 + 1 in free rhythm. Still slower: Band and Phillips 15 + 1 in free rhythm.

6
8, take 2 (irregular form in $\frac{6}{8}$ and $\frac{4}{4}$ meters - E-flat minor and modulating)
same issues
Band intro. 16. Band 92. Slower, in $\frac{4}{4}$ and modulating: Band 2, Phillips 2, Parker 4. Fast $\frac{4}{4}$: Rich 6 (fade out).

Jazz, take 3 (aaba - 32 - D minor)

same issues

Phillips 1 + 2 x 32. Parker 32. Phillips - Parker 4s for 32. Band inter. 11. Rich 106. Band coda 40.

1/17/51 - PARKER, Miles Davis, Walter Bishop Jr. (p.), Teddy Kotick (b.), Max Roach (dr.).

Recording studio, New York City.

*Au Privave, take 2 (blues - 12 - F)

Verve MG 8010, others

Theme 2 x 12. Parker 3 x 12. Davis 2 x 12. Bishop 12. Roach 12. Theme 2 x 12.

*Au Privave, take 3

Mercury/Clef 11087, Verve MG 8010, others

Theme 2 x 12. Parker 4 x 12. Remainder as in take 2

She Rote, take 3 (abac - 32 - B flat)

Columbia 33CX10117, Verve MG 8010, others

Intro. 8. Parker 2 x 32. Davis 2 x 32. Bishop 32. Parker-Roach 4s for 16, Parker 16. Coda 7.

She Rote, take 5
Clef 11101, Verve MG V 8010, others
same as take 3

K.C. Blues (blues - 12 - C)
Clef 11101, Verve MG V 8010, others
Bishop intro. 4. Parker theme 12. Parker 2 x 12.
Davis 2 x 12 + 1. Bishop 11. Parker 2 x 12.

Star Eyes, take 2 (aaba' - 36 - E flat)
Mercury/Clef 11087, Verve MG V 8010, others
Intro. 8. Parker theme 36. Davis 36. Bishop 16,
Parker 8, Parker theme 12. Coda. 9.

3/12/51 - PARKER, Walter Bishop Jr. (p.), Teddy Kotick (b.),
Roy Haynes (dr.), José Mangel (bongos), Luis Miranda
(conga.).
recording studio, New York City.

*My Little Suede Shoes, take 6 (aaba - 32 - E flat)
Mercury/Clef 11093, Verve MG V 8008, others
Rhythm intro. 8. Parker theme 32. Parker 32. Bishop
24, Parker theme 8. Coda ca. 7 (fade-out).

Un Poquito de tu Amor, take 2 (aaba - 32 - B flat)
Mercury/Clef 11092, Verve MG V 8008, others
Percussion intro. 8. Parker theme 32. Parker 32.
Percussion 16, Bishop 8, Parker theme 8. Percussion
coda 6 (fade out).

*Tico Tico, take 9 (aa'; bb' - 16; 16 - A minor; C)
Mercury/Clef 11091, Verve MG V 8008, others
Percussion intro. 8. Parker themes 16 + 16. Parker
16 + 16. Percussion 16 + 16. Parker 16 + 16. Parker
themes 16 + 16. Percussion Coda 9 (fade out).

Fiesta, take 3 (aaba - 32 - F)
Clef EPC 337, Verve MG V 8008, others
Percussion intro. 4. Parker theme 31. Parker 1 +
32. Bishop 16, Percussion 8, Parker theme 8.

Why Do I Love You? take 2 (abab' - 32 - E flat)
Verve VLP 9078, MG V 8008, others
Bishop intro. 8. Parker theme 32. Parker 32. Bishop
32. Percussion 16, Parker theme 16.

Why Do I Love You? take 6
Verve MG V 8009, others
same as take 2 except Bishop intro. 4.

Why Do I Love You? take 7
Clef MGC 646, Verve MG V 8008, others
same as take 2

3/24/51 - PARKER, Walter Bishop Jr. (p.), Teddy Kotick (b.), Roy Haynes (dr.), unknown string section, unknown oboist.

Birdland night club, New York City.

Jumping with Symphony Sid (blues - 12 - B flat)

tape

Fragment of Parker theme ca. 12. Parker ca. 12 (under announcements)

Just Friends (abab' - 32 - A flat, B flat)

tape

Orch.-Parker intro. 2 + 4. Parker theme 16, orch. theme w. Parker fills 8, Parker theme 8. Orch. mod. 4. Parker 32. Parker inter. 2. Bishop 16, Parker 16. Parker coda 6.

Everything Happens to Me (slow - aaba - 32 - G)

tape

Orch. intro. 4. Parker theme 16, orch. theme 6, Parker theme 6, orch. theme 2, Parker 2. Orch. inter. 2. Parker 16, Coda 4.

East of the Sun (abab' - 36 - F, E flat, F)

tape

Intro. 8. Parker theme 16, orch. theme 8, Parker theme 12. Orch. mod. 4. Orch. theme 16, Parker 8, orch. theme 8, Parker theme 4. Parker mod. 2. Parker 16. Coda 4.

Laura (slow - abab' - 32 - C, A flat, C)

tape

Intro. 5. Parker theme 30. A flat: Orch. theme 8, Parker 8, C: Parker theme 14. Orch. coda 5.

Dancing in the Dark (abab' - 32 - E flat, F, E flat)

tape

Orch. intro. 8. Parker theme 16, Orch. theme 8, Parker theme 8. Orch. mod. 8. Parker 32. E flat: Bishop 8, Parker 8, Bishop 8, Parker 8. Parker coda 4.

Jumping with Symphony Sid

tape

Parker theme 12. Parker 12 (under announcements).

3/31/51 - DIZZY GILLESPIE (tpt.) - CHARLIE PARKER (alto), Bud Powell (p.), Tommy Potter (b.), Roy Haynes (dr.). Broadcast from Birdland night club, New York City.

Blue 'n' Boogie (blues - 12 - B flat)

Saga ERO 8035, others

Intro. 16. Theme 2 x 12. Parker 4 x 12. Band-Parker 2 x (4 + 8). Parker 2 x 12. Gillespie 3 x 12. Band-Gillespie 2 x (4 + 8). Gillespie 2 x 12. Powell 8 x 12. Riffs 4 x 12. Theme 2 x 12.

- *Anthropology (fast - I Got Rhythm - aaba - 32 - B flat)
 - similar issues
 - Haynes intro. 4. Theme 32. Parker 3 x 32 + 2.
 - Gillespie 30 + 2 x 32. Powell 2 x 32. Parker-Roach-
 - Gillespie 4s for 2 x 32. Theme 32.
- 'Round Midnight (slow - aaba - 32 - E-flat minor)
 - similar issues
 - Intro. 8. Parker 16, Gillespie and Parker 8, Powell
 - 8. Coda 8.
- Night in Tunisia (aaba - 32 - D minor)
 - similar issues
 - Intro. 18. Theme 16, Parker theme 8, theme 8.
 - Inter. 12. Parker 4 + 32. Potter-band inter. 12 +
 - 4. Gillespie 4 + 32. Powell 32 + 16, Parker 8, theme
 - 6. Gillespie free-rhythm coda 2.
- Jumping with Symphony Sid (blues - 12 - B flat)
 - Theme 2 x 12 + 6 (under announcements).
- ca. Spring 1951 - PARKER, unknown strings, oboe, rhythm
 - section.
 - Broadcast from Birdland night club, New York City.
- Easy to Love (abac - 32 - G)
 - tape
 - Fragment of Orch. theme ca. 7, Parker 6. Orch. inter.
 - 5. Parker 1 + 16, orch. theme 8, Parker theme 6,
 - Coda 5.
- Rocker (fast - aa'bca' - 46 - C)
 - tape
 - Piano intro. 8. Orch. theme 18, Parker theme 18,
 - orch. theme 10, Parker (using I Got Rhythm chords)
 - 2 x 32. Orch. theme 18, Parker theme 18, orch. theme
 - 10.
- Jumping with Symphony Sid (blues - 12 - B flat)
 - tape
 - Parker theme 12. Parker 6 x 12. Parker theme 6,
 - Parker 6 (under announcements), Piano ca. 12 (under
 - announcements).
- Spring 1951 - PARKER, Dizzy Gillespie (tpt.), Billy Taylor
 - (p.), Tommy Potter (b.), Roy Haynes (dr.).
 - broadcast from Birdland, New York City.
- Hot House (What Is This Thing Called Love - aaba-32-C)
 - Klacto MG 102, Odeon EOR 9015C
 - Theme 32. Parker 2 x 32. Gillespie 2 x 32. Taylor
 - 32. Theme 16, Potter 8, theme 8.
- Embraceable You (slow - abac - 32 - F)
 - same issues
 - Taylor intro. 4. Parker theme 32. Gillespie 32 (w.

Embraceable You (continued)
Parker fills in last 16).

How High the Moon (abab' - 32 - G)
same issues
Theme 30. Parker 2 + 2 x 32 + 1. Gillespie 31 +
2 x 32. Taylor 2 x 32. Ornithology theme 32.

4/7/51 - PARKER, Bishop, Kotick, Haynes, unknown strings,
oboe (see 3/24/51).
broadcast from Birdland, New York City.

What Is This Thing Called Love (aaba - 32 - C, D)
tape
same arrangement as in ca. Autumn 1950 except last
chorus: Parker 32.

Laura (abac - 32 - C, A flat, C)
Okidoke (unnumbered)
Parker intro. 6. Parker theme 30. A flat: Orch. theme
8, Parker theme 8, C: Parker theme 14. Coda 6.

Repetition (aba' - 24 - D flat)
tape
same arrangement as in ca. Autumn 1950

They Can't Take That Away from Me (aaba' - 36 - E
flat, F. E flat)
tape
Parker intro. 8. Parker theme (interrupted by cable
disconnection) 16, Oboe theme 8, Parker 12. Oboe
mod. 6. Bishop 16, Parker 20. E flat: Parker theme 8.

Easy to Love (abac - 32 - G)
tape
Oboe intro. 6. Parker-orch.-Parker theme 8+8+3 (cut off)

4/12/51 - PARKER, Wardell Gray (tenor), Walter Bishop Jr.
(p.), Teddy Kotick (b.), Roy Haynes (dr.).
Christy's night club, Boston.

*Scrapple from the Apple (Honeysuckle Rose w. I Got
Rhythm b - aaba - 32 - F)
Charlie Parker Records PLP 404, others
Fragment of Bishop intro. 4. Theme 16, Parker 8,
theme 8. Gray 7 x 32. Parker 9 x 32. Bishop 4 x 32.
Kotick 3 x 32. Gray-Haynes-Parker 4s for 5 x 32.
Theme 16, Parker-Gray 8, theme 8.

Lullaby in Rhythm (fast aaba - 32 - F)
same issues
Bishop intro. 8. Theme 32. Gray 8 x 32. Parker
6 x 32. Gray 7 x 32. Theme 16, Parker 8, theme 8.

Happy Bird (blues - 12 - F)
same issues
(Gray out) Parker 14 x 12 + 1 - incomplete

4/12/51 - unknown tpt., PARKER, Dick Twardzik (p.), Charles Mingus (b.), Max Roach (dr.).

I remember April (aba - 48 - G)

same issues

Fragment of Mingus intro. 3. Theme 48. Parker 4 x 48. Twardzik 2 x 48. Mingus 3 x 48. Theme w. Parker fills 16, Parker 16, theme w. Parker fills 16.

Coda 2.

4/21/51 - PARKER, probably Bishop, Kotick, Haynes (see 4/12/51), others.

unknown location, Boston.

The Way You Look Tonight

Theme

Groovin' High

Don't Blame Me

unknown title

unknown title

Embraceable You

Chasin' the Bird

All the Things You Are

Bloomdido

Stardust

Theme

Buzzy

Confirmation

Now's the Time

Crazeology

Theme

all on tape

6/23/51 - PARKER, probably Bishop, Kotick, Haynes (see 4/12/51), others.

Eastern Parkway night club, Brooklyn, New York.

Theme

Ornithology

Embraceable You

Steeplechase

Theme

Now's the Time

Be My Love

April in Paris

unknown title

Theme

Allen's Alley

This Time the Dream's on Me

Don't Blame Me

Night in Tunisia

All the Things You Are

Cool Blues

unknown title
Theme
all on tape

8/51 - WOODY HERMAN (alto, clar.), Roy Caton, Don Fagerquist, Johnny Macombe, Doug Mettome (tpts.), Jerry Dorn, Urbie Green, Fred Lewis (trb.), Charlie Parker (alto), Dick Hafer, Bill Perkins, Kenny Pinson (tenors), Sam Staff (bari.), Dave McKenna (p.), Red Wooten (b.), Sonny Igoe (dr.).
Concert in Kansas City.

More Moon (How High the Moon - aa' - 32 - G)
tape

You Go to My Head (slow - aaba'c - 40 - E flat)
Mainman (Le mere d'oiseau) BFWHCB 617
Fragment of Parker ca. 28 + 22. Parker free-rhythm
coda 2.

Leo the Lion (blues - 12 - C)
same issue
McKenna intro. 8. Band 3 x 12. Tenor 2 x 12. Band
12. Parker 5 x 12. Band and Parker 2 x 12. Coda 4.

Cuban Holiday (aaba - 32 - F)
same issue
McKenna intro. 4. Band 32. Band 4, Parker 28 +
24. Band inter. 4. Parker 16. Rhythm-section coda 8.

The Nearness of You (slow - aaba' - 36 - A flat, C,
E flat)
same issue
Band intro. 2. Parker theme 16, band 8, Parker theme
10. Band mod. 4. Trombone 8, E flat: band 4, Parker
8. Parker coda 2.

Lemon Drop (I Got Rhythm - aaba - 32 - B flat)
same issue
Band intro. 8. Band (vcl.) theme 32. Parker 4 x 32.
Band and Parker 32 + 24, band (vcl.) 8. Band (vcl.)
theme 8.

The Goof and I (I Got Rhythm - aaba - 32 - B flat, D)
same issue
Band intro. 8. Band 32. Band and Parker inter. 5.
Parker 2 x 32. Band and Parker 32. D: Band 8, Band
and Parker 8. Coda 4.

Laura (slow - abab' - 32 - B flat)
same issue
Parker theme 32. Trombone theme 8, Parker theme 8.

Four Brothers (aaba - 32 - A flat, B flat, A flat)
same issue
Sax-section theme 32. Parker 3 x 32. B flat: Band
16, Parker 16. A flat: Band and Parker 32. Band and
Parker coda 14.

Note: A similar session from July 1951, listed in
Williams's discography, apparently did not take
place, according to information supplied me by
Mark Gardner.

8/8/51 - PARKER, Red Rodney (tpt.), John Lewis (p.), Ray
Brown (b.), Kenny Clarke (dr.).
recording studio, New York City.

Blues for Alice, take 4 (blues - 12 - F)
Clef EPC 337, Verve MG V 8010, others
Lewis intro. 4. Theme 12. Parker 3 x 12. Rodney
2 x 12. Lewis 2 x 12. Theme 12. Coda 4.

Si Si, take 4 (blues - 12 - F)
Mercury/Clef 11103, Verve MG V 8010, others
Intro. 5. Theme 12. Parker 3 x 12. Rodney 2 x 12.
Lewis 2 x 12. Brown-Clarke 2s for 12. Theme 12.

Swedish Schnapps, take 3 (I Got Rhythm - aaba - 32 -
B flat)
Columbia 33CX 10117, Verve MG V 8010, others
Lewis intro. 4. Theme 16, Parker 8, theme 8. Parker
32. Rodney 32. Lewis 32. Theme 16, Brown 8, theme 8.

Swedish Schnapps, take 4
Mercury/Clef 11103, Verve MG V 8010, others
same as take 3

Back Home Blues, take 1 (blues - 12 - C)
Verve VLP 9078, MG V 8010, others
Lewis intro. 4. Theme 12. Parker 4 x 12. Rodney
2 x 12. Lewis 12. Theme 12.

Back Home Blues, take 2
Mercury/Clef 11095, Verve MG V 8010, others
same as take 1 except Lewis 2 x 12.

Lover Man, take 2 (slow - aaba - 32 - D flat)
Mercury/Clef 11095, Verve MG V 8010, others
Lewis intro. 5. Parker theme 1 + 32. Lewis 8, Rodney
theme w. Parker fills 7. Coda 4.

1/23/52 - PARKER (alto), Chris Griffin, Al Porcino, Bernie
Privin (tpts.), Will Bradley, Bill Harris (trbs.),
Toots Mondello, Murray Williams (altos), Hank Ross,
Art Drelinger (tenors), Stanley Webb (bari.), Verley
Mills (harp), Lou Stein (p.), Art Ryerson (g.), Bob
Haggart (b.), Don Lamond (dr.), unknown strings, Joe

1/23/52 (continued)

Lippman (arr., cond.).

Recording studio, New York City.

Temptation, take 2 (aaba'cd - 52 - C, E flat)

Mercury/Clef 11088, Verve MGV 8003, others

Band intro. 12. Parker theme 16, band 16, Parker 20.

Band mod. 2. Trumpet 8, Parker 16, Parker and band 16, band 6.

Lover, take 3 (aaba - 65 - C, D flat, C)

Mercury/Clef 11089, Verve MGV 8003, others

Band intro. 7. Parker theme 1 + 48, band 8, Parker 8.

D flat: Harris 32, trumpet 16, Stein 16. C: Parker 64. Coda 8.

Autumn in New York, take 4 (slow - aba'c - 32 - E flat, D flat, F)

Mercury/Clef 11088, Verve MGV 8003, others

Band intro. 8. Parker theme 16, strings theme 8,

Parker theme 8. Band mod. 2. Harris theme 8, trumpet theme 8, F: Parker theme 8, band theme 4, Parker theme 4.

Stella by Starlight, take 4 (slow - abca' - 32 - B flat, E flat, B flat)

Mercury/Clef 11089, Verve MGV 8003, others

Band intro. 5. Parker theme 1 + 16, band theme 8,

Parker theme 8. Band mod. 6. Band and Stein 8, B flat: Parker 16.

1/28/52 - PARKER, Benny Harris (tpt.), Walter Bishop Jr. (p.), Teddy Kotick (b.), Max Roach (dr.). Luis Miranda (conga).

Recording studio, New York City.

Mama Inez, take 4 (aaba - 32 - F)

Mercury/Clef 11092, Verve MGV 8008, others

Rhythm-section intro. 8. Parker theme 32. Parker 2 x 32. Harris 32. Bishop 16, theme 16. Coda ca. 12 (fade-out ending).

La Cucuracha, take 3 (aaa'a' - 32 - F)

Mercury/Clef 11093, Verve MGV 8008, others

Rhythm-section intro. 8. Parker-Harris theme 16 + 16.

Parker 32. Harris 32. Bishop 16, Parker theme 16.

Coda ca. 15 (fade-out ending).

Estrellita, take 5 (aaba - 32 - E flat)

Mercury/Clef 11094, Verve MGV 8008, others

Bishop intro. 8. Parker theme 32. Harris 16, Parker 16. Bishop theme 8, Parker theme 8. Bishop coda 8.

Begin the Beguine, take 3 (aabac - 80 - C)

Mercury/Clef 11094, Verve MGV 8008, others

Parker-Bishop intro. 1 + 4. Parker theme 64. Bishop

Begin the Beguine (continued)

32, Parker 32, Parker theme 16. Coda ca. 12 (fade-out ending).

La Paloma, take 1 (abb - 26 - B flat)

Mercury/Clef 11091, Verve MGV 8008, others

Rhythm-section intro. 8. Parker theme 26. Parker 25 + 24. Harris 24. Bishop 18, Parker 8. Coda ca. 6 (fade-out ending).

ca. early or mid-1952 - PARKER, Bennie Harris (tpt.), Walter Bishop Jr.(p.), Teddy Kotick? (b.), Roy Haynes (dr.).
Boston.

Theme

Perdido

Out of Nowhere

How High the Moon

Ladybird

I Can't Get Started

Little Willie Leaps

Star Eyes

all on tape

3/25/52 - PARKER (alto), Jimmy Maxwell, Carl Poole, Al Porcino, Bernie Privin (tpts.), Bill Harris, Lou McGarity, Bart Varsalona (trbs.), Harry Terrill, Murray Williams (altos), Flip Phillips, Hank Ross (tenors), Danny Bank (bari.), Oscar Peterson (p.), Freddie Green (g.), Ray Brown (b.), Don Lamond (dr.), Joe Lippman (arr., cond.).

Recording studio, New York City.

Night and Day, take 5 (aa'a'' - 48 - E flat, C)

Mercury/Clef 11096, Verve MGV 8003, others

Band intro. 7. Parker theme 1 + 32, band theme 16.

Band mod. 5. Peterson 1 + 16, trumpet 16, band 2,

Parker 14. Band and Parker 48. Band and Parker coda 8.

Almost Like Being in Love, take 4 (aabā' - 36 - F, G, A flat)

Mercury/Clef 11102, Verve MGV 8003, others

Band intro. 7. Parker theme 1 + 16, band theme 8.

Parker 8. Band and trb. mod. 8. Trombone-band 4s for 16, Parker theme 8, A flat: Parker 12. Coda 2.

I Can't Get Started, take 1 (slow - aaba - 32 - C, A flat)

Mercury/Clef 11096, Verve MGV 8003, others

Band intro. 4. Parker theme 16, band theme 8, Parker

theme 6. Band mod. 3. Peterson 1 + 8, band theme 4,

Parker 4. Coda 4.

*What Is This Thing Called Love (aaba - 32 - C, E flat, F)

Mercury/Clef 11102, Verve MG V 8003, others
Band intro. 7. Parker theme 1 + 16, band theme 8,
Parker theme 6. Parker 2 + 32. Band mod. 7. Trumpet
1 + 8, band 8, trombone 8, Peterson 8. F: Band 3,
Parker 21, band 3, Parker 5. Coda 5.

6/52 - Charlie Shavers (tpt.), Benny Carter, Johnny Hodges,
Charlie Parker (altos), Flip Phillips, Ben Webster
(tenors), Oscar Peterson (p.), Barney Kessel (g.),
Ray Brown (b.), J.C. Heard (dr.).
recording studio, Hollywood, California.

Jam Blues, take 2 (blues - 12 - B flat)

Clef MGC 601, Verve MG V 8002 (excerpt only), others
. . . . Parker 7 x 12 + 1. . . (remainder unknown
to me)

What Is This Thing Called Love (aaba - 32 - C)

Clef MGC 602, Verve MG V 8002 (excerpt only), others
Peterson intro. 4. Peterson 3 x 32. Phillips 3 x 32.
Shavers 3 x 32. Hodges 3 x 32. Kessel 3 x 32. Carter
3 x 32. Webster 4 x 32. Parker 3 x 32. Peterson 16,
Brown 16. Soloists 4s for 3 x 32.

Ballad Medley, take 2 (Dearly Beloved - slow - abab' -
32 - B flat)

Clef MGC 601, Verve MG V 8002 (excerpt only), others
. . . . Parker theme 32. . . (remainder unknown to me)

*Funky Blues, take 2 (slow blues - 12 - C)

Clef MGC 602, Verve MG V 8002 (excerpt only), others
Theme 8, Hodges 4. Hodges 2 x 12. Parker 2 x 12.
Carter 2 x 12. Peterson 2 x 12. Kessel 2 x 12.
Shavers 2 x 12. Phillips 2 x 12. Webster 2 x 12.
Peterson 12. Theme 8, Hodges 4.

6/16/52 - Chet Baker (tpt.), Charlie Parker, Sonny Criss
(altos), Donn Trenner (p.), Harry Babasin (b.), Lawrence
Marable (dr.).

Jam session, Trade Winds night club, Inglewood, Calif.

*The Squirrel (blues - 12 - F)

tape
Fragment of Trenner ca. 12. Theme 2 x 12. Criss
8 x 12. Baker 5 x 12. Trenner 8 x 12. Criss 13 x 12.
Baker 5 x 12. Parker 12 x 12. Criss 12. Baker 12.
Parker 12. Criss 12. Baker 12. Parker 12. Criss 12.
Baker 12. Parker 12. Criss 12. Baker 12. Parker 12.
Criss 12. Baker 12. Theme 2 x 12.

Liza (fast - aaba - 32 - E flat)

tape
Fragment of Trenner intro. ca. 26. Parker theme 32.

Liza (continued)

Parker 4 x 32. Baker 3 x 32. Criss 4 x 32 + 8,
Trenner 24 + 2 x 32. Babasin 2 x 32. Parker 32.
Baker 32. Criss 32. Parker 32. Baker 32. Trenner 32.
Parker theme 16, Marable 8, collective improvisation
8.

Irresistable You (abab' - 32 - F) - different drummer
replaces Marable.

tape

Trenner intro. 6. Parker theme 32. Parker 2 x 32 + 1.
Baker 31 + 32. Criss 2 x 32. Trenner 3 x 32. Parker
theme 32.

*Indiana-Donna Lee (aba'c - 32 - A flat)

Marable returns, Russ Freeman replaces Trenner
tape

Fragment of Freeman intro. ca. 16. Parker themes 30.
Parker 2 + 6 x 32 + 1. Baker 31 + 3 x 32. Criss
6 x 32. Freeman 3 x 32. Parker 32. Baker 32. Criss
32. Freeman 32. Donna Lee theme 30.

9/20/52 - PARKER, Duke Jordan (p.), Charles Mingus (b.),
Phil Brown (dr.).
Birdland, New York City.

*Ornithology (How High the Moon - abab'-32 - G)

Mark Records MG 101, Odeon EOR 9015C

Jordan intro. 8. Parker theme 30. Parker 2 + 4 x
32. Jordan 4 x 32. Parker-Brown 4s for 32. Parker
theme 32.

*Fifty-Second Street Theme (fast - I Got Rhythm w.

Honeysuckle Rose b - aaba - 32 - C)

same issues

Intro. 4. Parker theme 32. Parker 5 x 32. Jordan
3 x 32. Parker-Brown 4s for 32. Second theme 16,
Parker 8, theme 8. Coda 2.

9/26/52 - PARKER, Walter Bishop Jr.(p.), Mundell Lowe (g.),
Teddy Kotick (b.), Max Roach (dr.), unknown strings and
oboe on pieces marked X.
Rockland Palace dance hall, New York City.

Goldrush

East of the Sun - X

Stardust

all on tape

Easy to Love - X (abac - 32 - G)

tape

Fragment of Parker theme ca. 14, orch. theme 8,
Parker theme 8. Orch. inter. 4. Parker 16, orch.
theme 8, Parker 6. Coda 6.

Dancing in the Dark - X?
Just Friends - X?
Ornithology
Don't Blame Me
What Is This Thing Called Love
Everything Happens to Me
Repetition - X?
Rock Salt
Theme
all on tape

This Time the Dream's on Me (aaba - 32 - F)
Charlie Parker Records PLP 401, others
Fragment of theme 18. Parker 2 + 4 x 32. Lowe 3 x
32. Bishop 3 x 32. Parker-Roach 4s for 2 x 32. Theme
16, Parker 8, theme 8.

Cool Blues (blues - 12 - C)
same issues
Fragment of Parker theme 4. Parker 8 x 12. Lowe
6 x 12 + 1 (incomplete)

I'll Remember April - X?
tape

Laura - X (abab' - 32 - C, A flat, C)
same issues as Cool Blues
Fragment of Parker free-rhythm intro. ca. 2. Parker
theme 30. A flat: Orch. theme 8, Parker theme 8, C:
Parker 8, Parker theme 6. Coda 5 (incomplete).

What Is This Thing Called Love
Theme
both on tape

*My Little Suede Shoes (aaba - 32 - E flat)
same issues as Cool Blues
Fragments of Parker theme 3 + 5 (cut). Parker 32 + 1.
Lowe 31 + 32. Parker 32. Parker theme 32. Coda 3.

Lester Leaps In (fast - I Got Rhythm - aaba - 32 - B
flat)
same issues
Fragment of Parker theme 4, Parker 8, Parker theme 8.
Parker 9 x 32. Parker theme 16, Parker 8, Parker
theme 8.

I Didn't Know What Time It Was
Repetition - X?
Just Friends - X?
Goldrush
all on tape

April in Paris - X (aa'ba'' - 32 - B flat, C)
tape
Fragment of orch. intro. ca. 2. Parker theme 24,
Orch. theme w. Parker fills 6. Orch. mod. 8. Bishop
16, Parker theme 14. Coda 4.

Out of Nowhere - X (abab' - 32 - G, F, B flat)

tape

Fragment of orch. intro. ca. 6. Parker theme 16,
orch. theme 8, Parker 8. Orch. mod. 2. Bishop 30.
Parker mod. 2. Parker 16, Parker coda 3.

Goldrush

tape

East of the Sun - X (abab' - 36 - F, E flat, F)

tape

Fragment of intro. 2. Parker theme 36. Orch. mod. 4.
Orch. 16, Parker 8, orch. theme 8. Parker 4. Parker
mod. 2. Parker 8, Parker theme 12. Coda 4.

Sly Mongoose (abab - 32 - F)

Charlie Parker Records PLP 401, others

Fragment of Bishop intro. ca. 12. Parker theme 32.
Bishop 2 x 32. Parker 32 + 16, Parker theme 16.
Bishop coda 8.

Scrapple from the Apple

tape

*Moose the Mooche (fast - I Got Rhythm - aaba - 32 -
B flat)

same issues as Cool Blues

Parker theme 32. Parker 4 x 32 + 1. Lowe 31 + 2 x
32 (incomplete).

Rocker - X

tape

Rocker - X (fast - aa'bca' - 46 - C)

same issues as Cool Blues

Fragment of Bishop intro. 5. Orch. theme 18, Parker
theme 18, orch. theme 10. Parker (using chords of I
Got Rhythm w. Honeysuckle Rose b - aaba - 32)
5 x 32. Bishop 4. Orch. theme 18, Parker theme 18,
orch. theme 10.

Star Eyes (aaba' - 36 - E flat)

same issues

Fragment of intro. 5. Parker theme 36. Parker 2 (cut)
+ 20. Lowe 2 (cut). Parker 14 (incomplete).

11/1/52 - PARKER-MODERN JAZZ QUARTET: Milt Jackson (vib.), John Lewis (p.), Percy Heath (b.), Kenny Clarke (dr.). Birdland night club, New York City.

How High the Moon (abab' - 32 - G)

Mark Records MG 101, Odeon EOR 9015C

Clarke intro. 4. Parker theme 30. Parker 2 + 3 x 32. Jackson 32. Lewis 32. Parker-Clarke 4s for 32. Theme 32.

Embraceable You (abac - 32 - F)

same issues

Lewis intro. 8. Parker theme 32. Jackson 16, Parker 14.

Fifty-Second Street Theme (fast - I Got Rhythm w. Honey-suckle Rose b - aaba - 32 - C)

same issues

Intro. 4. Theme 16, Parker 8, theme 2 (incomplete).

11/14/52 - PARKER, Walter Bishop Jr. (p.), Walter Yost (b.), Roy Haynes (dr.), Candido (conga; in Repetition only), unknown strings, oboe.

Broadcast of a concert, Carnegie Hall, New York City.

Just Friends (abab' - 32 - A flat, B flat, A flat)

tape

Orch.-Parker intro. 2 + 4. Parker theme 16, Orch. theme 7, Parker theme 9. Orch. mod. 4. Parker 32. Parker mod. 2. Bishop 16, Parker 16. Parker coda 6.

Easy to Love (abac - 32 - G)

tape

Orch. intro. 6. Parker theme 16, orch. theme 8, Parker theme 6. Orch. inter. 5. Parker 1 + 16, orch. theme 8, Parker theme 6. Parker coda 6.

Repetition (aba' - 24 - D flat)

tape

Orch. intro. 11. Parker theme 1 + 8, orch. theme 7, Parker theme 9. Parker-strings inter. 8 + 23. Parker 8 + 24. Candido 39. Parker theme 1 + 8, orch. theme 7, Parker theme 9. Parker free-rhythm coda 2.

same concert; same personnel except add Dizzy Gillespie (tpt.) and omit strings and oboe.

*Night in Tunisia (aaba - 32 - D minor)

Klacto MG 102, FDC 1006, Odeon EOR 9015C

Intro. 22. Theme 16, Parker 8, theme 8. Inter. 12. Parker 4 + 2 x 32. Gillespie 2 x 32. Candido 60. Theme 16, Parker 8, theme 6. Free-rhythm coda 2.

Fifty-Second Street Theme (fast - I Got Rhythm w.

Honeysuckle Rose b - aaba - 32 - C)

same issues

Fifty-Second Street Theme (continued)

Intro. 4. Theme 32. Parker 2 x 32. Gillespie 32.
Second theme 16, Parker 8, theme 8. Coda 2.

11/15/52 - original personnel return.
same location, midnight concert.

Just Friends

FDC 1005
same as 11/14/52 version

Easy to Love

same issue
same as 11/14/52 version

Repetition

FDC 1006
same as 11/14/52 version

12/30/52 - PARKER, Hank Jones (p.), Teddy Kotick (b.), Max
Roach (dr.).
recording studio, New York City.

The Song Is You, take 3 (aaba - 64 - C)

Clef 89144, Verve MG V 8005, others
Parker theme 64. Parker 64. Jones 32. Parker theme 28.

*Laird Baird, take 7 (blues - 12 - B flat)

same issues
Jones intro. 8. Parker theme 12. Parker 3 x 12.
Jones 12. Kotick 12. Roach 12. Parker theme 12.

*Kim, take 2 (fast - I Got Rhythm - aaba - 32 - B flat)

Columbia 33CX 10117, Verve MG V 8005
Roach intro. 8. Parker 3 x 32 + 1. Jones 31 + 32.
Roach 32. Parker 32 + 1.

*Kim, take 4

Clef 89129, Verve MG V 8005, others
same as take 2

Cosmic Ray, take 2 (blues - 12 - C)

same issues
Jones intro. 4. Parker 3 x 12. Jones 2 x 12. Kotick
12. Roach 12. Parker 12.

Cosmic Ray, take 5

same issues as Kim, take 2
same as take 2

ca. 1/53 - DIZZY GILLESPIE and Miles Davis (tpts.), Charlie
Parker (alto), Sahib Shihab or Bill Graham (bari.),
Wade Legge (p.), Lou Hackney (b.), Al Jones (dr.),
Joe Carroll (vcl.).
Birdland night club, New York City.

*The Bluest Blues (modified blues - 12 + 8 - A flat)
Klacto MG 102, Odeon EOR 9015C
Intro. 8. Carroll 2 x 20. Gillespie 4 x 12. Parker
4 x 12. Davis 6 x 12. Baritone 3 x 12. Carroll 20.
Coda 9.

On the Sunny Side of the Street (aaba - 32 - C) -
Davis is out.
same issues
Theme 32. Legge 16, Parker 16. Gillespie (vcl.) and
Carroll theme 30. Coda 8.

1/30/53 - MILES DAVIS (tpt.), Charlie Parker, Sonny Rollins
(tenors), Walter Bishop Jr.(p.), Percy Heath (b.),
Philly Joe Jones (dr.).
Recording studio, New York City.

Compulsion (aaba - 32 - E flat)
Prestige LP 7044, others
Intro. 18. Theme 32. Inter. 4. Davis 2 + 8, band 4,
Davis 12, band 4, Davis 4. Davis 32. Parker 2 x 32.
Rollins 2 x 32. Bishop 2 x 32. Theme 32. Coda 4.

The Serpent's Tooth, take 1 (aaba - 32 - B flat)
similar issues
Intro. 5. Theme 16, Davis 8, theme 8. Davis 2 x 32 +
1. Rollins 31 + 32. Parker 2 x 32. Bishop 32. Davis-
Jones 4s for 32. Theme 16, Davis 8, theme 8.

The Serpent's Tooth, take 2
similar issues
same as take 1 until last two choruses: Davis-Jones-
Rollins-Parker 4s for 32. Theme 16, Davis 8, theme 8.

'Round Midnight (slow - aaba - 32 - E-flat minor)
similar issues
Davis intro. 8. Davis theme w. Parker fills 16,
Parker 8, Davis theme w. Parker fills 8. Parker 32.
Davis 16, Parker theme 8, Davis and Parker theme 8.
Coda 8.

Well You Needn't
unissued

2/16/53 - BILL HARRIS (trb.) - CHUBBY JACKSON (b.), Charlie
Parker, Charlie Mariano (altos), Harry Johnson (tenor),
Sonny Truitt (p.), Morey Feld (dr.).
broadcast from Birdland, New York City.

Your Father's Moustache (I Got Rhythm - aaba - 32 - F)
tape
Truitt intro. 8. Band (vcl.) theme 16. Band theme
32. Inter. 3. Johnson 5 + 3 x 32. Parker 4 x 32.
Band theme 16. Coda 2,

3/23/53 - PARKER (alto) - MILT BUCKNER (organ), Bernie McKay (g.), Cornelius Thomas (dr.).
broadcast from Birdland, New York City.

*Groovin' High (Whispering - aa' - 32 - E flat)
tape
Buckner intro. 4. Parker theme 30. Parker 2 + 3 x 32. Parker-Thomas 4s for 2 x 32. Parker theme 32.

3/30/53 - PARKER, Walter Bishop Jr. (p.), Kenny O'Brian (b.), Roy Haynes (dr.).
Broadcast from Bandbox night club, New York City.

Caravan (F minor)
Klacto MG 100, Odeon EOR 9015C
Parker free-rhythm intro. Theme 14 (under announcements).

Cool Blues (blues - 12 - C)
same issues
Theme 12 + 6 (under announcements).

Star Eyes (aaba' - 36 - E flat)
same issues
Intro. 8. Parker theme 36. Parker 36. Bishop 36 + 16, Parker theme 19. Coda 10.

My Little Suede Shoes (F)
same issues
Theme 16 (under announcements).

Ornithology (How High the Moon - abab' - 32 - G)
same issues
Bishop intro. 8. Parker theme 30. Parker 2 + 32. Bishop 3 x 32. Parker-Haynes 4s for 2 x 32. Parker (How High the Moon and Ornithology) themes 30.

Fifty-Second Street Theme (fast - I Got Rhythm w. Honey-suckle Rose b - aaba - 32 - C)
same issues
Second theme 16, Parker 16. Bishop 32 (under announcements).

Diggin' for Diz (Lover - aaba - 64 - C)
same issues
Parker theme 32, Parker 16, Parker theme 16.
Bishop 2 x 64. Parker 32, Parker (Lover) theme 16, Parker theme 16.

Fifty-Second Street Theme
same issues
Second theme 16, Bishop 16. Bishop 6 (under announcements).

Embraceable You (abac - 32 - F)
same issues
Bishop intro. 4. Parker theme 32. Bishop 24, Parker theme 6. Free-rhythm coda 4.

Fifty-Second Street Theme

same issues

Second theme 16 (under announcements).

5/9/53 - PARKER, John Lewis (p.), Curley Russell (b.),
Kenny Clarke (dr.), Candido (conga - on last two
pieces only).

broadcast from Birdland, New York City.

Cool Blues (blues - 12 - C)

Klacto MG 100, Okidoke (unnumbered), Odeon EOR
9015C

Parker theme 12. Parker 8 x 12. Lewis 6 x 12.

Parker-Clarke 4s for 2 x 12. Parker theme 2 x 12.

Star Eyes (aaba' - 36 - E flat)

Klacto MG 100, Odeon EOR 9015C

Intro. 8. Parker theme 36. Parker 36. Lewis 2 x 36.

Parker theme 19. Coda 12.

*Moose the Mooche (I Got Rhythm - aaba - 32 - B flat)

same issues as Cool Blues

Lewis intro. 8. Parker theme 32. Parker 4 x 32 + 2.

Lewis 30 + 32. Parker-Clarke 4s for 2 x 32. Parker
theme 16, Parker 8, Parker theme 8. Coda 4.

Lullaby of Birdland

same issues as Star Eyes

Theme 16 (under announcements)

Broadway (aaba - 32 - E flat)

same issues as Cool Blues

Lewis intro. 8. Parker theme 16, Parker 16. Candido
104. Parker theme 16, Parker 8, Parker theme 8.

Coda 9.

Lullaby of Birdland

same issues as Star Eyes

Theme 14 (fade out)

5/15/53 - QUINTET OF THE YEAR: Dizzy Gillespie (tpt.),
Charlie Parker (alto), Bud Powell (p.), Charles
Mingus (b.), Max Roach (dr.).
concert at Massey Hall, Toronto.

Perdido (aaba - 32 - B flat)

Debut DLP 2, others

Fragment of theme 8. Parker 3 x 32. Gillespie 4 x
32. Powell 3 x 32. new theme 16, Roach 8, Parker
theme w. Gillespie fills 8.

Salt Peanuts (fast - I Got Rhythm - aaba - 32 - F)

similar issues

Band intro. 16. Theme 32. Inter. 8. Gillespie (vcl.)-
Parker theme 16, Parker 8, Gillespie (vcl.)-Parker
theme 8. Parker 3 x 32. Interlude 8. Gillespie

Salt Peanuts (continued)

3 x 32. Band-Powell inter. 8. Powell 4 x 32.
Roach 4 x 32. Coda 16.

*Wee, or Allen's Alley (I Got Rhythm - aaba - 32 -
B flat)

similar issues

Fragment of theme 8, Parker-Gillespie 8, theme 8.
Parker 3 x 32 + 2. Gillespie 30 + 3 x 32. Powell
4 x 32. Roach 3 x 32. Theme 16, Parker-Gillespie
8, theme 8.

*Hot House (What Is This Thing Called Love - aaba -
32 - C)

similar issues

Roach intro. 4. Theme 32. Parker 3 x 32. Gillespie
3 x 32. Powell 3 x 32. Theme 16, Mingus 16 + 32 +
24, theme 8. (note - most of Mingus's part was
dubbed in at a later date.)

*Night in Tunisia (aaba - 32 - D minor)

similar issues

Band intro. 12. Theme 16, Parker 8, theme 8. Band-
Parker inter. 12 + 4. Parker 3 x 32. Gillespie 3 x
32. Powell 2 x 32 + 16, theme 6. Gillespie free-
rhythm coda 2.

(note - Mingus's part was dubbed in at a later date.)

1952-53 - CHARLIE PARKER-DIZZY GILLESPIE, Billy Taylor (p.),
Charles Mingus (b.), Max Roach (dr.).
unknown location.

All the Things You Are (aa'ba'' - 36 - A flat)

Debut DLP 2, others

Intro. 4. Gillespie theme 16, Parker theme 8,
Gillespie theme 12. Parker 2 x 36. Gillespie 2 x
36. Taylor 36. Mingus 34. Coda 8. Fifty-Second
Street: Second theme 16, theme 16. Coda 2.

(note - Mingus's solo was dubbed in at a later date.)

ca. 1953 - PARKER, Bud Powell (p.), Charles Mingus (b.),
Max Roach (dr.).
unknown location

Dance of the Infidels (blues - 12 - F)

S.C.A.M. JPG 1

Powell intro. 8. Theme 2 x (12 + 2). Parker 9 x 12 +
1. Powell 11 + 9 x 12. Parker-Roach 4s for 2 x 12.
Theme 2 x (12 + 2).

5/22/53 - PARKER, Junior Collins (Fr. hn.), Al Block (fl.),
Hal McKusick (clar.), Tommy Mace (ob.), Manny Thaler
(bsn.), Tony Aless (p.), Charles Mingus (b.), Max Roach
(dr.), Dave Lambert Singers, Gil Evans (arr., cond.).
recording studio, New York City.

In the Still of the Night, take 7 (aa'bc - 72 - E flat)

Clef 11100, Verve MGV 8009, others

Band intro. 4. Vocal theme w. Parker fills 72.
Parker 72 + 40. Coda 5.

Old Folks, take 9 (aaba - 32 - F)

same issues

Parker intro. 4. Vocal theme w. Parker fills 16,
Parker 8, Vocal theme 8. Parker 16, Vocal theme w.
Parker fills 16.

If I Love Again, take 9 (fast - abab' - 36 - C)

Verve MGV 8009, others

Band intro. 6. Parker theme 36. Vocal theme w. Parker
fills 36. Aless 16, Roach 20. Parker 36. Parker
coda 8.

5/30/53 - BUD POWELL (p.), Charlie Parker (alto), Charles
Mingus (b.), Art Taylor (dr.), Candido (conga).

Broadcast from Birdland, New York City.

Moose the Mooche (I Got Rhythm - aaba - 32 - B flat)
tape

Powell intro. 8. Theme 32. Parker 3 x 32. Powell
3 x 32. Candido 92. Parker-Candido 4s for 32.
Theme 32. Coda 4.

Cheryl (blues - 12 - C)

tape

Theme 1 + 2 x 12. Parker 9 x 12 + 1. Powell 11 +
5 x 12. Mingus 3 x 12. Candido-Taylor 8 x 12.
Parker-Candido 4s for 2 x 12 + 11. Theme 1 + 2 x 12.

Lullaby of Birdland (aaba - 32 - F)

tape

Parker theme 32.

8/4/53 - PARKER, Al Haig (p.), Percy Heath (b.), Max
Roach (dr.).

recording studio, New York City.

*Chi Chi, take 1 (Blues - 12 - A flat)

Verve MGV 8005, others

Haig intro. 4. Parker theme 2 x 12. Parker 6 x 12 +
1. Haig 11 + 12. Roach 12. Heath 12. Parker theme 12.

*Chi Chi, take 3

Verve MGV 8409, MGV 8005, others

same as take 1 except Parker 5 x 12 + 1.

*Chi Chi, take 6

Clef 89138, Verve MGV 8005, others
same as take 1

I Remember You, take 3 (aaba' - 36 - F)
similar issues
Haig intro. 4. Parker theme 36. Parker 36 + 16,
Haig 20. Heath 8, Roach 8, Parker theme 20.

Now's the Time, take 1 (blues - 12 - F)
Clef EPC 208, Verve MGV 8005, others
Haig intro. 4. Parker theme 2 x 12. Parker 5 x 12.
Haig 2 x 12. Heath 12. Roach 12. Parker theme 12.

Confirmation, take 3 (aaba - 32 - F)
same issues
Haig intro. 4. Parker theme 32. Parker 2 x 32 + 1.
Haig 15, Heath 8, Roach 8. Parker 16.

2/28/54 - STAN KENTON (p.), Sam Noto, Vic Minichelli, Buddy Childers, Don Smith, Stu Williamson (tpts.), Milt Gold, Joe Chevidone, Bob Fitzpatrick, Frank Rosolino (trbs.), George Roberts (b.trb.), Charlie Parker, Charlie Mariano, Dave Schildkraut (altos), Mike Cachetti, Bill Perkins (tenors), Tony Ferina (bari.), Bob Leshner (g.), Don Bagley (b.), Stan Levey (dr.).
concert at Shrine Auditorium, Los Angeles.

My Funny Valentine
tape

Night and Day
tape

3/31/54 - PARKER, Walter Bishop Jr. (p.), Jerome Darr (g. - on first and last pieces only), Teddy Kotick (b.), Roy Haynes (dr.).
recording studio, New York City.

I Get a Kick Out of You, take 2 (aaba' - 64 - E flat)
Verve MGV 8007, others
Intro. 8. Parker theme 68. Parker 64. Bishop 64.
Darr 32. Parker theme 34. Coda 8.

I Get a Kick Out of You, take 7
same issues
Bishop intro. 8. Parker theme 68. Parker 64. Bishop 48, Parker theme 18. Coda 6.

Just One of Those Things, take 1 (fast - aaba' - 64 F)
similar issues
Parker theme 48, Bishop 16. Parker 64. Bishop 32,
Haynes 16, Parker theme 12. 2 coda 4.

*My Heart Belongs to Daddy, take 2 (aabb' - 32 - C minor)
same issues as first piece
Bishop intro. 4. Parker theme 32. Parker 32. Bishop 32. Parker 16, Parker theme 15. Coda 8.

I've Got You Under My Skin, take 1 (aab - 56 - E flat)
same issues
Bishop intro. 8. Parker theme 56. Parker 56.
Bishop 32, Parker theme 24. Coda 6.

8/27/54 - PARKER, probably Walter Bishop Jr. (p.), Teddy
Kotick (b.), Roy Haynes (dr.), unknown strings, oboe
and English horn, harp.
Broadcast from Birdland night club, New York City.

*What Is This Thing Called Love (aaba - 32 - C, D)
Spook Jazz SPJ 6604
Orch. intro. 8. Parker 16, orch. theme 16. Parker 31.
D: Orch. theme 1 + 16 (rhythm problems in orch.),
Bishop 8, orch. theme 7. Parker 1 + 32. Coda 6.

Repetition (aba' - 24 - D flat)
same issue
Orch. intro. 11. Parker theme 1 + 8, orch. theme 7,
Parker theme 9. Parker-orch. inter. 8 + 23. Parker
8 + 24. Parker coda 2.

Easy to Love (abac - 32 - G)
same issue
Orch. intro. 6. Parker theme 32. Orch. theme w.
Parker fills 16, orch. theme 8, Parker theme 8.

East of the Sun (ababi' - 36 - F, E flat, F)
same issue
Orch. intro. 8. Parker theme 16, orch. theme 8,
Parker theme 12. Orch. mod. 4. Orch. theme 16,
Parker 8, orch. theme 8, Parker theme 4. Parker
mod. 2. Parker 20. Coda 4.

12/10/54 - PARKER, Walter Bishop Jr. (p.), Billy Bauer
(g.), Teddy Kotick (b.), Art Taylor (dr.).
recording studio, New York City.

Love for Sale, take 4 (aaba' - 64 - B-flat minor)
Verve MGV 8007, others
Bishop intro. 8. Parker theme 64. Parker 64.
Bishop 64. Bauer 64. Kotick 32, Taylor 16, Parker
theme 16. Coda 8.

Love for Sale, take 5
similar issues
same as take 4

*I Love Paris, take 2 (aab - 48 - C minor)
same issues as first piece
Intro. 8. Parker theme 48. Parker 32, Bauer 16.
Bishop 32, Parker 8, Parker theme 8. Coda ca. 6
(fade-out).

*| Love Paris, take 3
same issues as second piece
same as take 2 except coda 6.